# DEUTSCH

## *Middlebury College*

*Summer 1994 • Academic Year Abroad 1994-95*

# The German School


## Middlebury College
## Middlebury, Vermont 05753-6131
## (802) 388-3711, ext. 5528


### Summer 1994
**Seven-Week Program**
*June 24 - August 12*
*Total: $3,975*
*(Tuition $2,600; Board $980; Room $395)*

**Six-Week Graduate Session**
*June 28 - August 13*
*Total: $3,890*
*(Tuition $2,600; Board $920; Room $370)*

### Academic Year 1994-95
**School in Germany**
**Junior and Graduate Programs**

*Tuition: Full year - $9,900; Semester - $5,060*

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# Liebe Freunde der Deutschen Schule!

So früh es Ihnen erscheinen mag, der Sommer 1994 steht uns schon ins Haus! Und wieder stehen wir vor der Aufgabe, unserem landesweiten Ruf als eines der besten und anspruchsvollsten Sommerprogramme in den USA und Canada gerecht zu werden. Das diesjährige um einige Themen erweiterte Programm wird, wie ich meine, diesem Anspruch durchaus gerecht. Einer breiten und differenzierten Basis von Anfängerkursen folgen Sprachkurse im zweiten Jahr mit literarischen und kulturellen Schwerpunkten sowie zusätzliche Literatur- und Kulturkurse im fortgeschrittenen Stadium des dritten und vierten Jahres. Ausgewogenheit und Aktualität in der Thematik waren die Hauptkriterien bei der Gestaltung des Lehrangebots im Graduate-Programm. Sie können sicher sein, daß die erstklassige Fakultät, die sowohl von deutschen als auch amerikanischen Universitäten kommt, diese akademische Zielsetzung mit Erfahrung und Enthusiasmus in die Tat umsetzen wird.

Für Sie ist es sicherlich nicht zu früh, über die Gestaltung Ihres Sommers nachzudenken. So verlockend exotische Urlaubsangebote auch sein mögen, viele von Ihnen, die diesen Katalog in Händen halten, werden wahrscheinlich eine berufliche Fortbildung oder ein Zusatzstudium eher in Erwägung ziehen. In dem Fall lohnt es sich durchaus weiterzulesen. Ich bin überzeugt, daß Ihnen bei dem vielfältigen Lehrangebot einige Kurse oder Seminare zusagen werden. Um Ihnen die Entscheidung etwas zu erleichtern, den Sommer bei uns in Middlebury zu verbringen, stehen auch in diesem Jahr wieder eine Reihe von Teil- und Vollstipendien zur Verfügung.

Die innen- und außenpolitischen Folgen der Wiedervereinigung zeichnen sich im Rahmen der sich anbahnenden gesamteuropäischen Neugestaltung immer deutlicher ab, einige von ihnen erregen in den Medien Aufsehen und Besorgnis. Kein Wunder, daß im Ausland das Interesse an der politischen, wirtschaftlichen und kulturellen Entwicklung dieses vereinten Deutschland ständig steigt. Im Zuge der seit vier Jahren laufenden langfristigen Umstrukturierung und inhaltlichen Neuorientierung unseres Programms soll auch weiterhin dieser Tatsache Rechnung getragen werden. Im Sieben-Wochen-Programm wird die landeskundliche Thematik in den einzelnen Kursen intensiviert und erweitert. Im Sechs-Wochen-Programm kommen wir unserem Ziel, neben dem Magister in Literatur nun auch einen Magister in German Studies (mit landeskundlichem Schwerpunkt) anzubieten, durch ein erweitertes Kursangebot einen Schritt näher. Wir hoffen, daß das unter dem Oberbegriff German Studies angebotene Seminar über

die politische und wirtschaftliche Problematik des heutigen Deutschland sowie der Kurs über die Geschichte des Regierungssitzes Berlin auf Ihr Interesse stoßen.

Das Sieben-Wochen-Programm wird in diesem Sommer wieder unter der bewährten Koordination von Karl Obrath stehen. Die erfolgreiche Struktur des Vorjahres wird beibehalten, wobei ich darauf hinweisen möchte, daß sich die im vorigen Sommer zwischen dem ersten und zweiten Jahr eingerichtete Zwischenstufe hervorragend bewährt hat. Das Kursangebot im dritten und vierten Jahr bleibt auch in diesem Sommer inhaltlich und strukturell unverändert. In beiden Jahren wird der Versuch unternommen, die landeskundlichen Kursinhalte der neuesten Entwicklung in Deutschland anzupassen.

Im Sechs-Wochen-Programm haben wir wieder in der Themengestaltung des Lehrangebots Schwerpunkte gesetzt, die sowohl eine größere Ausgewogenheit und Aktualität anstreben als auch die Interessen der Studenten reflektieren. Während die Seminare über Goethes *Faust* und über den Brief als Medium sich auf das 18. Jahrhundert konzentrieren, werden die Kurse über Thomas Mann sowie über Dürrenmatt und Frisch als Autorenkurse angeboten. Das Seminar über die Lyrik nach 1945 und der Kurs über das Kabarett fungieren als Gattungskurs. Der Methodikkurs mit einem Thema aus dem Bereich Deutsch als Fremdsprache rundet das Programm ab.

Die musikalische Programmgestaltung liegt wieder in den bewährten Händen von Brenda Smith.

Die Durchführung der einzelnen Programmteile, die ich beschrieben habe, wäre nicht denkbar ohne den engagierten und ideenreichen Einsatz der gesamten Fakultät. Den Kolleginnen und Kollegen, die schon zum wiederholten Male ihre Arbeitskraft und ihren Sommer unserem Programm zur Verfügung stellen, gilt an dieser Stelle mein ganz besonderer Dank. Allen "Neulingen" auf dem Campus gilt ein herzliches Willkommen! Johannes Anderegg, Gérard Schneilin und Hans Vaget werden in diesem Jahr unsere drei Kade-Professuren besetzen.

Wir hoffen, daß Ihnen unser akademisches Programm Anreiz genug bietet, den kommenden Sommer in Middlebury zu verbringen. Für den nötigen Ausgleich ist gesorgt: Sportanlagen, musikalische Veranstaltungen mit hervorragenden Solisten, mehrere Filmserien in verschiedenen Sprachen und viel Gelegenheit zum persönlichen Gespräch stehen Ihnen zur Verfügung.

Zum Schluß möchte ich ganz herzlich Jochen Richter danken, der sich freundlicherweise bereit erklärt hat, im Sommer 1994 wieder als Dekan der Deutschen Schule zu fungieren.

Middlebury, im Januar 1994

Konrad Kenkel



# *Languages at Middlebury*

Each summer since the founding of the German School in 1915, Middlebury College has devoted its Vermont campus to the intensive study of foreign languages and cultures. We believe that language competence is essential to true cultural understanding, and that effective language teaching must necessarily provide meaningful insight into the foreign culture.

Intensive summer language programs in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as graduate programs and opportunities for study abroad in French, German, Italian, Russian and Spanish are described in the bulletins of the respective schools.

The Middlebury schools abroad in Florence, Madrid, Mainz, Moscow and Paris offer both junior year and graduate programs. Juniors from colleges and universities throughout the country join Middlebury College undergraduates for the junior year abroad, and transfer the credits they earn to their home institutions. Graduate students may complete an M.A. by studying abroad for one year in addition to one or two summers in Vermont.

Students who attend the summer session of Language Schools experience "total immersion" in the target language. They speak and hear only the language of study in classes, in dormitories, at meals, and in extracurricular activities especially designed to promote cultural understanding and enhance proficiency. Small classes, an overall faculty/student ratio of one to six, and the presence of faculty in dormitories and dining halls contribute to an unusu-

ally supportive learning environment. At advanced levels, courses in art, culture, history, language, pedagogy, linguistics, literature, music and theater are an integral part of the curriculum.

At the Language Schools students can:

- *improve or refresh foreign language skills*
- *acquire proficiency in a new language*
- *earn an advanced degree*
- *prepare for study abroad*
- *discover new teaching technologies and methodologies*
- *earn language credits that are transferable to other institutions*

The Language Schools are at the forefront of innovation in language teaching. Our language laboratory and computer center represent state-of-the-art technology. Our Master of Modern Languages degree prepares teachers to teach two foreign languages or a foreign language and English. Our Doctor of Modern Language degree offers a combination of scholarly and practical training, and is conferred upon those who have demonstrated ability in research and teaching in two foreign languages. In addition to our regular programs we hold workshops and institutes on topics such as teaching for proficiency and the new technologies.

During the academic year, Middlebury College offers a baccalaureate curriculum which is unusually rich in opportunities for language study. These opportunities include intense and varied programs in Chinese, French, German, Classical Greek, Italian, Latin, Japanese, Russian and Spanish. Enrollments in language courses are particularly high. Middlebury also has a high percentage of language-proficient juniors studying abroad. Many double and joint majors involve advanced language study. The international major enables students in fields other than languages and literature to demonstrate functional foreign language competence by taking advanced courses in their disciplines at a Middlebury school abroad.

Middlebury College is thus in fact an international university with a student body of international orientation. Faculty and program directors represent prestigious universities here and abroad. Rather than a narrowly defined "language school" we see ourselves as a school *for* language. We believe that successful study of a language in its cultural context belongs in the mainstream of any curriculum as one of the most enlightening and humanizing activities in which one can engage.

**Middlebury Language Pledge:** Language Schools students pledge to use the foreign language as the only means of communication during the entire session. The pledge, strictly enforced, plays a major role in the success of the program, as both a symbol of commitment and an essential part of the language learning process itself.



# *Summer in Vermont*

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their schools and take meals in dining halls where only the language of study is spoken. The summer climate is usually delightful, with warm days and cool nights.

Classes meet in the morning and early afternoon. The schools reserve late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of the foreign language and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Freeman Language Laboratory, with individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

The Middlebury College Center for the Arts opened in the Fall of 1992. This 100,000 square foot building, which has been described as an "arts village" under one roof, contains the Middlebury College Museum of Art, an expanded Music Library, and enlarged and improved rehearsal and performance facilities for theater, dance and music.

# *German at Middlebury*

Graduate and undergraduate courses in German are offered during the summer on the Vermont campus. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. During the academic year, graduate and junior year study is offered at the Middlebury School in Mainz.

Students may enroll in courses in one language school only and normally enroll in courses at one level only. We determine placement by assessment of language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

## *Graduate Degrees*

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

**Degree Requirements:** Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language, Methods of Teaching Literature,* or *Methods of Teaching "Landeskunde;"* one seminar in which the student has to write a *Proseminararbeit* (15-20 pages).

The remaining five courses may be concentrated in one or two areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20-25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit*.

The director or dean may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit* and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

**Master of Modern Languages:** The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish), or in a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The Dean of the Language Schools administers and supervises the M.M.L. in close consultation with the directors of the individual schools involved in a student's program. Address inquiries to the Dean of the Language Schools at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program with German as the first language. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; four graduate courses in a second language (French, Italian, Russian or Spanish); a comprehensive written and oral examination in German; one year's residency in Germany; proof of successful teaching experience; a dissertation and its oral defense.

All new students must complete a summer of application on the Vermont campus. During this summer they enroll for credit in two advanced graduate courses in German and audit a third course which provides the context for the qualifying paper. The instructor of the audited third course serves as the director of this paper, which must be completed within the six weeks of the graduate session. Inquiries about the D.M.L. program should be addressed to the Dean of the Language Schools at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

## *Academic Policies*

***Credits***

Credit is defined in terms of *units*. A unit is equivalent to three semester hours. Levels 100 through 400 normally yield a total of three units (nine semester hours) of credit. A full six-week graduate program consists of three graduate courses for a total of three units (nine semester hours) of credit.

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for a summer's work at Middlebury. *The Middlebury College Language Schools do not calculate grade point average or class rank; all credits expire after ten years.*

***Transfer Credits***

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the dean to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken **after** successful completion of the initial summer and formal admission to degree candidacy may be transferred, i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree.

Two-week graduate seminars may be offered during some summer sessions. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. These units may not be applied toward the M.M.L. or the D.M.L. degrees.



All transfer credits must have been obtained at the graduate level at an accredited college or university offering graduate credit towards an advanced degree, and prior approval of the director or dean is required. The courses must have been taught in the foreign language in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by May 31 of the year of graduation for August degree candidates and by January 10 for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

***Auditing***

Those who are not full-time students may occasionally be permitted to audit upper-level courses with the permission of the director of the school. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are **$975** (tuition $600; room and board $375).

## *Financial Aid*

Middlebury College offers financial assistance to a substantial percentage of students attending the summer sessions and the graduate academic year programs abroad. Aid for the summer is in the form of grant and/or work. Loans may also be available to students enrolled in a Middlebury College degree program. Aid for the academic year abroad is in the form of grant and loan. (Please note: Financial aid for study abroad is not avaliable to undergraduates from other institutions. Consult the financial aid office at your home institution.)

Financial aid is offered on the basis of financial need as determined by the Office of Financial Aid. The Language Schools Financial Aid Application and current federal tax returns are the primary documents used in determining eligibility, although additional information may also be requested. If you are not a U.S. citizen, a permanent resident alien, or a Canadian citizen, you must complete the Foreign Student Financial Aid Form, which is available from the Office of Financial Aid.

Our financial aid budget is limited and does run out, so you should send a COMPLETE application to the Office of Financial Aid as soon as possible after

January 1 to insure the best possible chance of receiving aid. A complete application includes all relevant documents as listed on the checklist on the first page of the Language Schools Financial Aid application. We will begin reviewing your application for completeness upon receipt of the first document you send. Aid decisions for students going abroad are made at the same time as those for students in the summer session; we will make aid decisions on a rolling basis for those students whose applications are complete AND who have been accepted for admission.

The only cost for the academic year that is payable to Middlebury College is tuition. In cases where financial aid exceeds tuition and will be used to cover a portion of living expenses, the balance of aid will be sent to you abroad, in care of the director of your school. Federal regulations state that enrollment must be verified before funds can be disbursed. Therefore, you should plan to have money available to cover travel,books, and the first month of living expenses abroad. Your refund will be sent to you in two disbursements: the first one after fall registration, and the second one at the beginning of the second semester. Students receiving financial aid to go abroad will receive information from the Office of Financial Aid during the summer detailing the logistics of the academic year aid package; individual appointments may also be made.

Address inquiries about financial aid to the Office of Financial Aid, The Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, or call (802) 388-3711, ext. 5158. To obtain a language school application, call the language school to which you are applying.

## *Scholarships*

A scholarship fund has been established in memory of Werner Neuse, former director of the German School.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending a Master's or Doctoral program of any of the Language Schools on the Middlebury campus or at the schools abroad.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

## *Fees*

A non-refundable fee of $40 must accompany each new student's application. Upon acceptance, all students are required to pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1 of their decision to cancel their enrollment. Other refunds are subject to the schedule as stated in the *Language Schools Handbook* mailed to enrolled students in May.

## *Application and Admission*

Students may apply for admission for a single summer at any level, for the junior-year program abroad, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by students' performance on tests administered before the start of classes. By applying for admission, students indicate willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

*Admission is for one summer only, and admission to one of the Languages Schools is entirely separate from admission as an undergraduate to Middlebury College.*

# *The German School*

**Director:** KONRAD KENKEL, Associate Professor of German, Dartmouth College. Ph.D., Indiana University.

**Dean:** JOCHEN RICHTER. Professor of Modern Languages, Allegheny College. Ph.D., Syracuse University.

***Faculty***

JOHANNES ANDEREGG. Professor of German Literature, Hochschule St. Gallen. Dr. phil., Universität Zürich.

CHRISTA WOLF CROSS. Ph.D., University of California, Los Angeles.

ANA DJUKIC-COCKS. Instructor of German, University of Cincinnati. M.A., University of Cincinnati.

SILKE VON DER EMDE. Assistant Professor of German, Vassar College. Ph.D., Indiana University.

UTA GUGG. Leiterin der Sprachabteilung, Goethe Institut Boston.

GERTRAUD GUTZMANN. Associate Professor of German Language and Literature, Smith College. Ph.D., University of Massachusetts.

BIRGIT JENSEN. Ph.D., Ohio State University

JOCELYNE KOLB. Associate Professor of German Language and Literature, Smith College. Ph.D., Yale University.

GUNHILD LISCHKE. Lecturer of German, Cornell University. 1. und 2. Staatsexamen, Universität Hamburg.

DAVID MAJOR. M.A., Middlebury College. (Assistant for Music).

SUSANNA MARTINEZ. Lehrerin und Schriftstellerin in Mannheim. 1. und 2. Staatsexamen, Universität Heidelberg.

ERNA NEUSE. University Professor II of German, Rutgers University. Dr. phil., Universität Wien.



KARL OBRATH. Associate Professor of German and Director of Undergraduate Studies, University of Cincinnati. Ph.D., University of Cincinnati.

HORST OHDE. Wissenschaftlicher Oberrat und Dozent, Universität Hamburg. Dr. phil., Universität Hamburg.

WOLFGANG RIBBE. Professor of History, Freie Universität Berlin. Dr. phil., Freie Universität Berlin.

ANTJE RICKEN. Lecturer of German, University College of Swansea, Wales. M.A., Universität Mainz.

GÉRARD SCHNEILIN. Professor of Contemporary German Literature and Civilization, Paris IV-Sorbonne. Chair, Dept. of Foreign Languages, School of Business Administration/Paris (CESA-HEC). Agrégation d'allemand, Doctorat d'État, University of Paris I-Sorbonne.

KATRIN SCHROETER. Teaching Fellow, Center for Modern Culture and Media, Brown University. M.A., Brown University.

HANS-PETER SCHWÖBEL. Professor of Sociology, Fachhochschule Mannheim. Dr. phil., Universität Frankfurt. (Kabarettist)

BRENDA SMITH. Assistant Professor of Voice and Director of Opera Company, Rowan College. D.M.A., University of Maryland. (Coordinator of Musical Activities).

HANS VAGET. Helen and Laura Shedd Professor of German Language and Literature and Professor of Comparative Literature, Smith College. Ph.D., Columbia University.

GABRIELA WETTBERG. Lecturer in German, University of Mainz and Dartmouth College Studienprogramm Mainz. Ph.D., Rutgers University.

Note: Other faculty may be appointed later.

***Assistants***

ANGELIKA BRUMBAUGH
RENATE DEKOSTER
GISELA FIELDS
MARLIES REPPENHAGEN

***Administrative Staff***

KAI KENKEL, Bilingual Assistant
Other office staff to be announced.

# *Course Offerings*

## *Intensive Language Courses*

*Courses marked + are in the seven-week program.*

**101-102-103 Elementary German +**
Lischke (coordinator); von der Emde, TBA.

Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program audio-visual presentations supplement regular classroom activities.

**Required texts:** Möller/Liedloff, *Deutsch heute*, 5th ed. (Houghton Mifflin); Vail/Sparks, *Der Weg zum Lesen*, 3rd ed. (Harcourt Brace Jovanovich). Other materials will be made available.

**Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised on their course selection.**

**198-199-200 Early Intermediate German +**
Cross, Kolb.

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with appropriate cultural and literary texts. Audio-visual materials supplement the 4 hours of classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory.

**Required texts:** Dollenmayer/Hansen, *Neue Horizonte* , 3rd. ed. (D.C. Heath); Moeller/Liedloff, *Kaleidoskop* , 3rd. ed. (Houghton Mifflin)

**201-202-203 Intermediate German +**
Obrath (coordinator); Djukic-Cocks, Ricken, TBA.



This is an integrated program consisting of 4 hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses; a Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module per each half of the term.

**Required texts:** Gerda Dippmann, *A Practical Review of German Grammar* (Macmillan); Gerhard Clausing und Katharina von Hammerstein, *Interaktion* (Houghton Mifflin)

**301-303 Advanced German +** Richter (coordinator); Ohde, Martinez, Schroeter, TBA.

The courses on the 300 level are designed as an integrated program to language learning.

GN 301 *Advanced Grammar and Communication* meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral language training, to offer insights into the German ways of perception, and to teach strategies of communication and language learning. For this course, some additional language and computer laboratory work will be required. The two major texts are: Hog, Müller, Wessling, *Sichtwechsel* (Klett Verlag); Dreyer, Schmitt, *Lehr- und Übungsbuch der deutschen Grammatik*. . - ( TBA.)

GN 302 *Modern German Literature* uses short German prose to enrich the cultural context, to increase vocabulary, to reinforce grammatical and communicative structures, and to introduce methods of literary interpretation. - (Ohde, Richter)

GN 303 *German Culture and Society* introduces contemporary German culture and some historical background to increase vocabulary, to reinforce grammatical and communicative structures, and to facilitate a better understanding of German culture and society. (Martinez, Schroeter)

Students are encouraged to take the examination *Zertifikat Deutsch als Fremdsprache*, administered through the Goethe Institute in Boston, for a small additional fee.

**401-410-412-444 Advanced German +**
Gutzmann (coordinator), Ribbe.

GN 401 *Stylistics, Expository Writing and Communication* is conceived as the core course of the program. It meets two hours daily and aims at strengthening the student's ability to write and speak German at an

advanced level. A reader with literary texts and expository prose as well as a selection of video materials will be used to enhance the students' understanding and usage of complex linguistic structures, of elements of style, and of different applications of German in its cultural context. Lectures, films, and other cultural events of the German School will be incorporated into the course. (Gutzmann)

GN 412 *Introduction to German Literature* with a thematic focus on Berlin in history, politics and culture from 1871 to the present. Readings will be Theodor Fontane's *Irrungen, Wirrungen* , Vicki Baum's *Hotel Berlin,* Irmgard Keun's *Das kunstseidene Mädchen* as well as selections from the volume by Uwe Wittstock, *Berlin erzählt.* (Fischer TB 10925) (Gutzmann)

GN 444 *Germany's History, Culture and Politics from 1871 to the present* offers a historical and cultural context to reinforce advanced oral and writing skills and to introduce methods of cultural interpretation. (Ribbe)

Students at the fourth year level are encouraged to take the examination *Zentrale Mittelstufenprüfung* administered through the Goethe Institute in Boston for a small additional fee.

## *Graduate Courses*

A normal load is three courses per summer, to be selected in consultation with the director or dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take the sets of placement tests designed for the six-week program. Only courses designated as **seminars** can be taken in order to write a *Proseminar-* (15-20 pages) or *Seminararbeit* (20-25 pages).

### *Language and Text Analysis*

**GN 601 Style, Vocabulary, and Grammar: Written and Spoken Usage**

8:00 (Section A) Wettberg
10:00 (Section B) Wettberg

Intensive practice in written and spoken German provides the focus of this course. A student's particular difficulties will be addressed.

Texts: A. und J. Buscha, *Deutsches Übungsbuch* (Langenscheidt); G. Wahrig, *Deutsches Wörterbuch* (dtv) .



[Texts from current newspapers will be distributed. Students are encouraged to bring or acquire a German grammar.]

### *German Studies - Culture and Society*

**GN 630 "We are one people!" — Or are we? Issues and Problems of Unification in Post-Wall Germany (Seminar)**
11:00 Kenkel / Schneilin

Unification of the two German states, aside from profoundly affecting the face of European politics, has in its realization been fraught with untold challenges and unforeseen pitfalls. In this seminar we will study the historical, political, socio-economic, and cultural factors that are the source of today's Germany and its image.

Texts: Ernst Weidenfeld (ed.): *Handbuch der deutschen Einheit* Karl Kaiser: *Deutschlands Vereinigung* , Bastei-Lübbe Taschenbuch 65088, (ISBN 3-404-65088-3). [Further texts will be distributed.]

**GN 632 Berlin: The History of a Capital City**
9:00 Ribbe

By becoming the residence of the Brandenburg-Prussian rulers, Berlin also became a center of culture, art, and science; the city's intellectual and cultural life received a further boost after the founding of the Reich in 1871 and reached a climax during the Weimar Republic and the so-called "Golden Twenties." National Socialism and the Second World War ravaged the cultural scene, which was not restored in either half of the divided city after 1945. Since unification, an entirely new situation has existed: many initiatives from the Socialist capital of East Berlin have been destroyed or radically altered, as have those—subsidized by the state—of the cultural metropolis West-Berlin. A uniform concept of the capital city is not yet in view.

[Reader to be made available in the College bookstore.]

**GN 610 Introduction To Literary Scholarship**

9:00 (Section A) Schneilin
11:00 (Section B) Neuse

The course focuses on the following: a discussion of topics presented in lectures; familiarization with the terminology and techniques of literary analysis; and an application of these methods to specific works. Readings include primary and secondary texts. This course is a prerequisite for students who wish to become candidates for the M.A. or D.M.L. degrees at Middlebury, including those who intend to enter the program in Mainz.

Texts: Friedrich Schiller, *Maria Stuart* (Reclam 64); Heinrich von Kleist, *Das Bettelweib von Locarno* (Reclam 8003); Georg Büchner, *Woyzeck* (Reclam 7733); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Arche).
[Further material will be distributed.]

**GN 667 The Short Fiction of Thomas Mann**
9:00 Vaget

Students read selected stories by Thomas Mann with emphasis on their innovative features: intertextuality, parody, montage, irony, musical structure, etc.

Texts: Thomas Mann, *Sämtliche Erzählungen*. 2 Bände. (Fischer Verlag, 1987; Sonderausgabe)

**GN 682 Goethe's *Faust* (Seminar)**
10:00 Vaget

The Faust myth has often been viewed as *the* national myth of the Germans, and Goethe's *Faust* as the epitome of German literature. The seminar will consider various questions posed by recent political developments in Germany such as: to what extent have political and ideological interests controlled the reading of *Faust* in East and West? What new perspectives are offered by the re-establishment of Germany as a one-nation state? Goethe's text will be read in its entirety (students are expected to have read Part I ) as well as selected items from secondary literature.

Text: Johann Wolfgang von Goethe, *Faust*. Der Tragödie erster und zweiter Teil. *Urfaust*. Hrsg. und kommentiert von Erich Trunz. (C.H. Beck, 1989; Sonderausgabe)



**GN 683 Letters as Theme and Medium: Problems of Literary and Cultural History in the Eighteenth and Early Nineteenth Centuries (Seminar)**

10:00 Anderegg

During the eighteenth century, in particular for literature, the history of social communication is shaped through the medium of letters. This seminar will examine the topicality of letters and the thematization of writing and communication in an effort to show how letters initiate new ways of understanding and representing the self. Close readings will be complemented by a discussion of the texts' cultural and historical setting.

Texts: Lessing: *Minna von Barnhelm* (Reclam); Goethe: *Die Leiden des jungen Werthers* (Reclam) ; Goethe: *Italienische Reise* (1. Teil) (Reclam).

[Further texts will be distributed.]

**GN 687 The Past That Does Not Pass: The Presence of History in Lyric Poetry Since 1945 (Seminar)**

10:00 Ohde

Scarcely any literary genre has treated the remembrance and suppression of German history in such condensed form as lyric poetry. In most idiosyncratic form, poems preserve the echo of historical experiences. Traces of this theme—which can be found not only in political poetry, but also in what is called *Naturlyrik* and even in love poetry—will be sought in the poems of authors such as Ingeborg Bachmann, Bertolt Brecht, Paul Celan, Günter Eich, Hans Magnus Enzensberger, Erich Fried, Peter Huchel, and Nelly Sachs.

[Reader to be made available at College bookstore.]

**GN 671 Friedrich Dürrenmatt und Max Frisch**

11:00 Anderegg

The primary focus of this course will be selected works by Dürrenmatt and Frisch. Their particularities, parallels, and connections will be studied with an eye to those of authors like Brecht, Grass, and Handke. Textual analysis will be supplemented by attention to theories of the drama.

Texts: Dürrenmatt, *Ein Engel kommt* (Arche); *Mississippi* (Arche);*Romulus* (Arche); Frisch, *Montauk* (Suhrkamp) *Homo Faber* (Suhrkamp).

**GN 681 Eyes on Alert: Satire, Poetry and Irony in Cabaret**

2:30 Schwöbel

Traveling to the center of the German language, this course offers an overview of German cabaret in the twentieth century. Emphasis will be on play and work (working playfully, playfully working) with satirical, poetic, and ironical texts and scenes from the past and present of German cabaret. Students will produce texts and scenes **of their own**, with the goal of coming to terms with the allusions and ambiguities of German sounds, words, and sentences. Students will whisper and bellow in German, listen and be silent, laugh, wink and criticize — again and again. Towards the end of the course, there will be a public performance of collectively produced scenes.

[Reader to be made available at College bookstore.]

**The participation in the performance is not limited to students who are enrolled in the course. Students of both the six- and seven-week programs are specifically encouraged to participate in the workshop.**

### *Teaching Methodology*

**GN 693 [Topic to be announced.]**

1:30 Gugg

[Texts will be distributed.]

**GN 800 Independent Study** Staff

**DM 901 Research Paper** Kenkel
(DML applicants only)

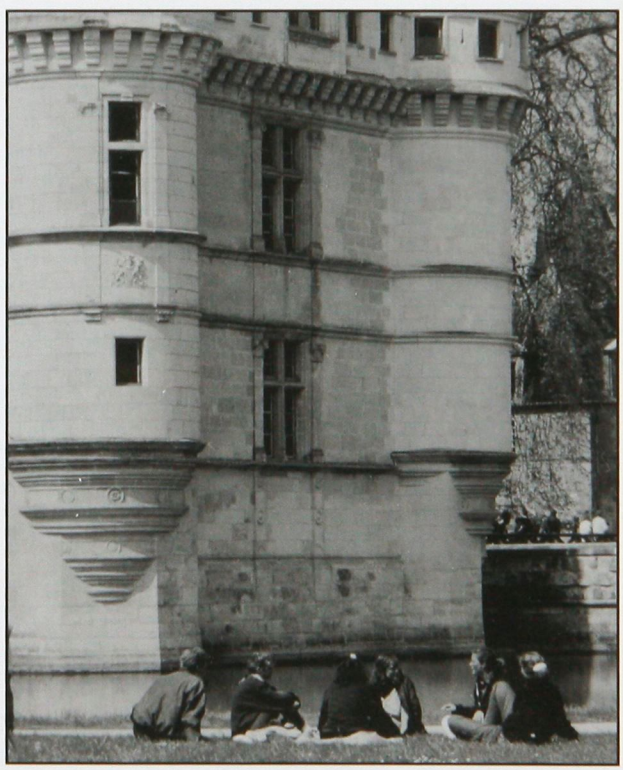


# *The School in Germany*

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Resident Directors of Studies appointed from the Middlebury College faculty administer the school. The school address is: D-55116 Mainz, Rheinstraße 42, telephone: (06131) 22 10 40.

Graduate and junior participants in the program are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. They take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk Mainz* enabling the program to place



most students in university dormitories, providing additional contact with German university life. Students interested in the rooms reserved for Middlebury students should inform the school office as soon as possible. Private rooms and apartments are at an absolute premium in Mainz, thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning of April and the middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the Director of Studies meets with students to guide them in their choice of courses.

### *Graduate Program*

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13* (*Deutsche Philologie, Vergleichende Literaturwissenschaft,Volkskunde* and *Theaterwissenschaft*) at the Johannes Gutenberg-Universität. With the permission of the Director of Studies, courses may be taken in related areas such as philosophy, history, political science, economics or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the Director of Studies for inclusion in a Middlebury portfolio. The Director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a scholarship to a Middlebury College graduate student who is an American citizen. In addition, one graduate student is nominated for a DAAD fellowship by the German government.

## *Junior Year Program*

In order to qualify for the Junior Program, undergraduates must have junior standing and an average



of B or better, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students normally meet this requirement during a preliminary summer on the Vermont campus. Juniors may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year. Juniors enroll in four courses for credit and write papers for at least three of these. The bulk of the students' work will be in the *Deutsches Institut*, but students majoring in departments other than German, may take courses in an area other than language and literature. All courses are chosen in consultation with the Director of Studies, whose decision is final. Middlebury welcomes applications from undergraduates enrolled at other colleges and universities.

### *Course Offerings*

The following courses were among those offered by *Fachbereich 13* during a recent *Wintersemester*. They serve as an example of the type of courses normally offered each semester:

Lecture courses:
*German Etymology*
*Introduction to 19th Century Literature*
*Theory of Tragedy*
*Idealism and Romanticism*
*Early Thomas Mann*

Proseminars:
*Introduction to Descriptive Linguistics*
*Introduction to Historical Linguistics*
*Introduction to Medieval Studies*
*Introduction to Literary Studies*
*Introduction to Comparative Literary Studies*

Advanced Seminars:
*Schiller's Dramas*
*Literature and Film*
*Tristan and Isolde*
*Brecht's Theater*
*Anna Segher's Novels*
*Teaching* Landeskunde

The German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Since German universities do not deal in terms of "units" or "credits," Middlebury College assigns unit and letter-grade values to the students' work. These values are determined by the Director of Studies, whose decision is final.

For further information and application materials, please contact:

The School in Germany
Middlebury College
Middlebury VT 05753-6131
(802) 388-3711, Ext. 5528



## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D. Illinois University

**Middlebury College Language Schools**

Arabic
Chinese
French
German
Italian
Japanese
Russian
Spanish

**Schools Abroad**

Florence
Madrid
Mainz
Moscow
Paris

For an application to one of the Language Schools, please write to the school of your choice at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, and Section 504 of the Rehabilitation Act of 1973. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. Questions relating to compliance with the Americans with Disabilities Act during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

*Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.*

Middlebury College
The German School
Middlebury, VT 05753 - 6131

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# FRANÇAIS

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## *Middlebury College*

*Summer 1994 • Academic Year Abroad 1994-95*

## The French School

*Middlebury College*
*Middlebury, Vermont 05753-6131*
*(802) 388-3711, ext. 5526*

### *Summer 1994*

***Seven-Week Program***
*June 24 - August 12*
*Total: $3,975*
*(Tuition $2,600; Board $980; Room $395)*

***Six-Week Graduate Session***
*June 27 - August 12*
*Total: $3,890*
*(Tuition $2,600; Board $920; Room $370)*

### *Academic Year 1994-95*

***School in France***
***Junior and Graduate Programs***

*Tuition: Full year - $9,900; Semester - $5,060*

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# *Quelques mots pour vous présenter l'Ecole française*

Depuis sa création l'Ecole Française se consacre à l'enseignement de la langue, de la littérature et de la civilisation françaises. L'étudiant de Middlebury bénéficie d'une double expérience: la maîtrise d'une langue étrangère, et l'accès à d'autres disciplines telles que la linguistique et les sciences sociales, qui permettent d'explorer la culture française, la littérature et la pédagogie. Un très haut degré de coordination entre ces aspects différenciés du programme permet aux futurs professeurs de profiter de pratiques diverses et de mieux s'adapter aux situations professionnelles devenues de nos jours de plus en plus exigeantes.

Les cours de langue dits pratiques visent à la maîtrise du français: la langue étant un objet social, il est essentiel d'explorer la société dans laquelle elle est aussi un outil de création esthétique, ce qui rend l'étude de la littérature indispensable. Ces grands principes qui orientent le programme n'ont guère varié depuis le début.

Le public étudiant, par contre, s'est beaucoup diversifié et la répartition des cours dans les différentes rubriques en a été sensiblement modifiée.

Cet été, la majorité des cours proposés sont des cours de langue pratique (compréhension orale, production orale et phonétique, compréhension écrite et production écrite). A ces cours de base, sont ajoutés, au niveau gradué, un cours de français des affaires. Un public de plus en plus grand s'intéresse à ces domaines de spécialisation qui peuvent trouver des applications pratiques dans le monde de l'enseignement comme dans celui des professions libérales, juridiques et commerciales.

Nous avons le plaisir de retrouver cette année parmi nous de nombreux amis et professeurs qui ont déjà enseigné à Middlebury, en été. Vous reconnaîtrez, j'en suis sûr, leurs noms, et découvrirez avec intérêt les sujets qu'ils se proposent d'enseigner pour vous cette année. Nous accueillerons aussi de nouveaux collègues. L'été sera placé sous le signe de la diversité de la littérature (Moyen-Age, 17e, 18e, 19e et 20e siècles) de la civilisation (Paris et la région parisienne, l'Art classique, les Jeunes en France, le nationalisme québécois, la francophonie, etc...) Monsieur le professeur René Rémond reviendra cet été pour animer nos fins d'après-midi par une série de conférences sur la France contemporaine.

Je remercie anciens et nouveaux collègues, professeurs de langue et de littérature, étudiants de tous niveaux, de venir se joindre une nouvelle fois à l'Ecole Française d'été de 1994. Je conseille à tous les étudiants de lire attentivement ce bulletin. Ils pourront ainsi apprécier la richesse et la diversité du programme qui leur est proposé (histoire, linguistique, sémiotique, didactique, poésie, roman, civilisation, cours de langue, de phonétique, etc.).

Grâce à la générosité des Services Culturels de la délégation du Québec à Boston, Monsieur le Professeur Jacques Cotnam, professeur à l'Université de York et Directeur de la Section de français du College de Glendon (Toronto) organisera une série de conférences assurées par des spécialistes de renom.

Comme chaque été, enfin, films, pièces de théâtre, télévision, choeur, chansons et musique, foot-ball et tennis viendront animer nos après-midi et nos soirées. Venez et revenez à Middlebury pour passer avec nous un été mémorable.

Daniel Jourlait



# *Languages at Middlebury*

Each summer since the founding of the German School in 1915, Middlebury College has devoted its Vermont campus to the intensive study of foreign languages and cultures. We believe that language competence is essential to true cultural understanding, and that effective language teaching must necessarily provide meaningful insight into the foreign culture.

Intensive summer language programs in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as graduate programs and opportunities for study abroad in French, German, Italian, Russian and Spanish are described in the bulletins of the respective schools.

The Middlebury schools abroad in Florence, Madrid, Mainz, Moscow and Paris offer both junior year and graduate programs. Juniors from colleges and universities throughout the country join Middlebury College undergraduates for the junior year abroad, and transfer the credits they earn to their home institutions. Graduate students may complete an M.A. by studying abroad for one year in addition to one or two summers in Vermont.

Students who attend the summer session of the Language Schools experience "total immersion" in the target language. They speak and hear only the language of study in classes, in dormitories, at meals, and in extracurricular activities especially designed to promote cultural understanding and enhance proficiency. Small classes, an overall faculty/student ratio of one to six, and the presence of faculty in dormitories and dining halls contribute to an unusually supportive learning environment. At advanced levels, courses in art, culture,

history, language, pedagogy, linguistics, literature, music and theater are an integral part of the curriculum.

At the Language Schools students can:

- *improve or refresh foreign language skills*
- *acquire proficiency in a new language*
- *earn an advanced degree*
- *prepare for study abroad*
- *discover new teaching technologies and methodologies*
- *earn language credits that are transferable to other institutions*

The Language Schools are at the forefront of innovation in language teaching. Our language laboratory and computer center represent state-of-the-art technology. Our Master of Modern Languages degree prepares teachers to teach two foreign languages or a foreign language and English. Our Doctor of Modern Languages degree offers a combination of scholarly and practical training, and is conferred upon those who have demonstrated ability in research and teaching in two foreign languages. In addition to our regular programs we hold workshops and institutes on topics such as teaching for proficiency and the new technologies.

During the academic year, Middlebury College offers a baccalaureate curriculum which is unusually rich in opportunities for language study. These opportunities include intense and varied programs in Chinese, French, German, Classical Greek, Italian, Latin, Japanese, Russian and Spanish. Enrollments in language courses are particularly high. Middlebury also has a high percentage of language-proficient juniors studying abroad. Many double and joint majors involve advanced language study. The international major enables students in fields other than languages and literature to demonstrate functional foreign language competence by taking advanced courses in their disciplines at a Middlebury school abroad.

Middlebury College is thus in fact an international university with a student body of international orientation. Faculty and program directors represent prestigious universities here and abroad. Rather than a narrowly defined "language school" we see ourselves as a school *for* language. We believe that successful study of a language in its cultural context belongs in the mainstream of any curriculum as one of the most enlightening and humanizing activities in which one can engage.

**Middlebury Language Pledge**

Language Schools students pledge to use the foreign language as the only means of communication during the entire session. The pledge, strictly enforced, plays a major role in the success of the program, as both a symbol of commitment and an essential part of the language learning process itself.



# *Summer in Vermont*

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their schools and take meals in dining halls where only the language of study is spoken. The summer climate is usually delightful, with warm days and cool nights.

Classes meet in the morning and early afternoon. The schools reserve late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of the foreign language and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Freeman Language Laboratory, with individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

The Middlebury College Center for the Arts opened in the Fall of 1992. This 100,000 square foot building, which has been described as an "arts village" under one roof, contains the Middlebury College Museum of Art, an expanded Music Library, and enlarged and improved rehearsal and performance facilities for theater, dance and music.

# *French at Middlebury*

The French School offers its students a variety of programs during the summer, including intensive language training at five levels of proficiency from beginning to advanced, and graduate programs leading towards the M.A., M.M.L., or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend their junior year in Paris and for graduates who complete their M.A. degree with an academic year in Paris.

## *Academic Program*

*Credits*

A full summer program of study is roughly equivalent to three college semester courses. Credit is defined in terms of units with one unit equivalent to three semester hours. The courses numbered 100-499 offered in the seven-week session normally carry a total of three units. The full six-week graduate session, levels 501-900, is open to students working towards a Master's degree, a doctoral degree, or the degree of Master of Modern Languages. It is comprised of three graduate courses for a total of three units of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits it will grant for the summer's work at Middlebury. Middlebury College considers the academic year abroad equivalent to an academic year in the U.S., but a student's home institution determines the number of credits it will ultimately award for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving their own campus.

**All credits to be applied towards a Middlebury degree must be earned within a ten year period. The Middlebury College Language Schools do not calculate grade point average or class rank.**

## *Graduate Degrees*

**Master of Arts**. Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. They must also have completed course work equivalent to a major in French. The Graduate Record Examination is not required. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees.



To receive the Master's degree in French, students must earn a total of twelve course units. They are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn remaining units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in the fields of French language, literature and civilization.

**Master of Modern Languages.** The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish), or a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The Director of the Language Schools administers and supervises the M.M.L. in close consultation with the directors of the individual schools involved in a student's program. A Master's degree in English or a foreign language is a prerequisite for entrance into the M.M.L. program. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

**Doctor of Modern Languages.** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French is a prerequisite for entrance to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in French; four graduate courses in a second language (German, Italian, Russian, or Spanish); comprehensive examinations in French; one year's residency in France; proof of successful teaching experience; a dissertation and its oral defense.

All new students must complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in French and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which the student must complete within the six weeks of the graduate session.

Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

## *Transfer Credits*

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the Dean to transfer a maximum of three units or the equivalent from another institution. Students may propose for transfer only courses taken after successful completion of the initial summer and formal admission to degree candidacy.

In past years the French School has occasionally offered two-week graduate seminars. Please note that only two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. Two-week seminar units may not be applied toward the M.M.L. or the D.M.L. degrees.

To obtain approval for a transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credits towards an advanced degree at an accredited college or university; that the courses are taught in French in the areas of language analysis, culture and civilization, literature, or professional preparation. Language practice courses may not be transferred, and the courses should not duplicate courses already taken for degree credit. This information must be sent to the Dean of the French School for approval prior to the student's registration in the course.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. Whether earned at Middlebury College or transferred from another institution, all credits and units applied towards a degree must be earned within a period of ten years. Units earned in 1990 would not be eligible for a 2001 M.A. degree.

## *Auditing*

Those who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the French School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $975 (tuition $600; room and board $375).

## *Financial Aid*

Middlebury College offers financial assistance to a substantial percentage of students attending the summer sessions and the graduate academic year programs abroad. Aid for the summer is in the form of grant and/or work. Loans may also be available to students enrolled in a Middlebury College degree program. Aid for the academic year abroad is in the form of grant and loan. (Please note: Financial aid for study abroad is not available to undergraduates from other institutions. Consult the financial aid office at your home institution.)



Financial aid is offered on the basis of financial need as determined by the Office of Financial Aid. The Language Schools Financial Aid Application and current federal tax returns are the primary documents used in determining eligibility, although additional information may also be requested. If you are not a U.S. citizen, a permanent resident alien, or a Canadian citizen, you must complete the Foreign Student Financial Aid Form, which is available from the Office of Financial Aid.

Our financial aid budget is limited and does run out, so you should send a COMPLETE application to the Office of Financial Aid as soon as possible after January 1 to insure the best possible chance of receiving aid. A complete application includes all relevant documents as listed on the checklist on the first page of the Language Schools Financial Aid Application. We will begin reviewing your application for completeness upon receipt of the first document you send. Aid decisions for students going abroad are made at the same time as those for students in the summer session; we will make aid decisions on a rolling basis for those students whose applications are complete AND who have been accepted for admission.

The only cost for the academic year that is payable to Middlebury College is tuition. In cases where financial aid exceeds tuition and will be used to cover a portion of living expenses, the balance of aid will be sent to you abroad, in care of the director of your school. Federal regulations state that enrollment must be verified before funds can be disbursed. Therefore, you should plan to have money available to cover travel, books, and the first month of living expenses abroad. Your refund will be sent to you in two disbursements: the first one after fall registration, and the second one at the beginning of the second semester. Students receiving financial aid to go abroad will receive information from the Office of Financial Aid during the summer detailing the logistics of the academic year aid package; individual appointments may also be made.

Address inquiries about financial aid to the Office of Financial Aid, The Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, or call (802) 388-3711, ext. 5158. To obtain a language school application, call the language school to which you are applying.

### *Scholarships*

The following scholarships honor students, friends or faculty of the French School: The Frieda Derdeyn Bambas Scholarship, The Lea Z. Binand Scholarship Fund, The Stella Christie Scholarship Fund, The French Center in New England Fund, L'Amicale (French School Alumni Association) Scholarship Fund, The Claude Lévy Scholarship Fund, and The James Richardson Scholarship Fund. The Lois Behrman Watson '51

Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the schools abroad. Candidates for financial aid need not apply for a specific scholarship. We will automatically consider all financial aid applicants for an award from the appropriate scholarship listed above or from the general grant fund.

*Award*

The Frieda Derdeyn Bambas Prize in French Literary Studies is awarded annually to a student who has a grade point average of at least 3.5 and who has demonstrated excellence in French literary studies, preferably of the medieval, renaissance, or neo-classical period.

## Fees

A non-refundable fee of $40 must accompany each new student's application. Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1994 of their decision to cancel their enrollment. After May 1st and until registration at the summer session, students who cancel will lose the enrollment fee, but receive a refund for any other payments made. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

The extra course fee for the six week session is $865. (Permission to register for a fourth unit of credit must be requested in writing before the beginning of the session.)

## Application and Admission

Students apply for admission to the seven-week intensive language program, to the junior year program in Paris, to one of the graduate degree programs on the Middlebury campus, or to the graduate program on the Middlebury campus followed by the academic year in Paris.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on the tests administered before the start of classes. By applying for admission, a student agrees to accept the placement indicated by the test results.

Applications are processed until the start of the program in June, but as some levels may be fully subscribed by mid-March and abroad programs as early as February, early application is desirable. For more information or an application, contact the French School at:

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, ext. 5526

**Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.**

## Administration, Faculty and Staff

**Director:** DANIEL JOURLAIT. Professeur, U.E.R. pour Etudiants Etrangers, Université d'Aix-Marseille III. D.E.S., C.A.P.E.S. de lettres modernes. Agrégation de lettres. Doctorat, Université de Paris IV-Sorbonne.

**Dean:** Mireille BARBAUD-MCWILLIAMS. Visiting Assistant Professor of French, Middlebury College, Doctorat de 3e cycle, Université de Paris X-Nanterre.

(After July 1) CATHERINE LEGOUIS. Assistant Professor, Mount Holyoke College. Ph.D., Comparative Literature, Yale University.

*Faculty*

MARTINE ABDALLAH-PRETCEILLE. Professeur des Universités, Vice-présidente du comité Education/Formation à l'UNESCO, Directeur de l'Institut Européen d'Education et de Formation de l'Université de Valenciennes, Doctorat de 3ème cycle des Sciences de l'Education.

MONIQUE ADRIAEN. Assistant Professor, Department of French Studies, York University (Toronto). Ph.D., University of Toronto.

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BONNIE WOOLEY. M.A. Middlebury, Directrice du Choeur et responsable des activités musicales de l'Ecole d'Eté.

SADIA ZOUBIR-SHAW. Assistant Professor and Language Director in the Romance Language Department, University of Alabama. Doctorat en Sciences du langage, Université d'Aix-en-Provence-Marseille I.

***Administrative Staff***

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JULIANE DANIELSKI. Secrétaire bilingue, responsable de la Gazette.

CATHY EKSTROM. Assistante de l'Ecole Française.

DANA MOONEY. Assistant du Directeur.

SOPHIE SPRECHT-WALSH. Secrétaire bilingue.

ALEXEY ZISKIN. Assistant du théâtre.



# *Course Offerings*

## *Intensive Language Courses*

Students registered in the intensive language courses (seven-week session) are enrolled in courses 101 to 499 according to their level of proficiency as determined by placement tests administered at the beginning of the session. Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. The normal course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, June 27 at 8:00 a.m.

**Schedules, texts and staffing are subject to change.**

**101-102-103 Beginning French**

Coordinator: Guy Spielmann.
Raphaëlle Nicolas

*Méthode de Français* is designed as a complete approach to the French language, encompassing not only listening and speaking abilities, but also reading

and writing skills. The author's concern with authenticity accounts for the use of idiomatic expressions (ranging from the colloquial to the literary) and constant references to French civilization through the story of two characters. The "method" is audio-visual, relying on the use of videos and tapes, with daily work at the lab. Though it emphasizes oral and global comprehension, each lesson offers a set of grammar drills and exercises and is carefully structured to allow for full systematic practice of the four skills, so that students are able to handle any kind of situation by the end of the seven weeks. (3 units)

**201-202-203 Early Intermediate French**

Coordinator: Barbara M. Sicot-Koontz. Sylvie Le Sage

Continuation of 101-102-103. Active and systematic review of grammatical structures and problems. Accelerated method using video. Greater emphasis will be placed on reading and writing. At the end of this course students should be able to read a contemporary text of moderate difficulty, and to express their opinions about it in phonetically accurate French and short critical papers. Depending on student preparation and performance, this course corresponds to the second and third semester of French. (3 units)

**211-212-213 Intermediate French**

Coordinator: Marie-Madeleine Charlier. Marthe Garnier, Claude Rouquette

This course is intended for students whose study of first-year French is recent and who wish to continue their study and perfect their skills. It includes active and systematic review of grammatical structures and problems, oral comprehension and production, and a greater emphasis on reading and writing. Depending on student preparation and performance, the entry level for this course corresponds to the third semester of college level French. (3 units)

**300 and 400 Level - Advanced French**

At the advanced level, students are assigned to sections and levels according to their performance on the placement tests given at the beginning of the session. The program is organized by specific skills: oral comprehension, oral production, composition, and structures of French grammar. Each skill involves one hour of class a day, plus outside work in the language laboratory or small drill and correction sections.

The 300 level courses are for students who are ready to enter the fifth or sixth semester, or third year of college French, depending on the individual. The 400 level courses correspond to the fourth year, in both language skills and content.



**301/401 Oral Comprehension**

Simone Ghorayeb. Pierre Souque

These courses are designed to introduce students to authentic, unrehearsed material recorded in France. Emphasis will be placed on developing competence in listening skills in direct relation to everyday situations in a francophone culture. Both standard and regional accents will therefore be reviewed with the aim of understanding the people of contemporary France. Regular work assignments together with supplementary materials used both in class and in the language lab will help familiarize the student with a wide range of real-life conversations, and will include the study of idiomatic spoken French. Students will be placed in 301 or 401 depending on placement test results. (.5 units)

**302/402 Oral Production**

Nathalie Moreels. Jean Noël Mira

The aim of these courses is to develop and improve students' ability to express themselves in correct standard French in given situations, without neglecting idiomatic aspects of the language or *le français comme on le parle*. Though the composition of classes may be different from that in 301/401, the course will be based on the same premises and materials. Students will be placed in 302 or 402 depending on placement test results. (.5 units)

**303 French Grammar** Christine Valéro, Agnès Hy

This course is intended for students who have a basic familiarity with the French language, who generally know the most frequent forms and structures but who are still insecure in using them, especially in writing. A thorough review of grammar will be presented, with emphasis on points that offer most difficulties to speakers of English. Students will gain a sense of the architecture of the language, how different parts are related and function together, and how one chooses to articulate those different elements to express a meaning. (1 unit)

**311 Composition** Jean-Michel Alamagny

This course is devoted to the acquisition of writing skills. A great variety of exercises will lead the student through different types of writing, such as descriptive, narrative and argumentative prose, as well as "personal diary" style. An emphasis will be placed on the study of vocabulary, grammatical structures and textual articula-

tion. Regular work assignments will help the student in developing his/her abilities in written expression. (1 unit)

**411 Grammar and Composition** Jean-Paul Trefle

This course aims at strengthening and developing the student's competence in written expression. A systematic review of complex linguistic structures of modern French will be offered. The mastery of grammar and vocabulary will be acquired through intensive practice of a variety of exercises. Regular work assignments will consist of writing short pieces of descriptive narrative and argumentative prose, as well as a "personal diary." The ultimate goal of this course is the mastery of correct, logical and well-articulated expository prose, as well as the proper expression of reasoning. (1 unit)

Students who perform particularly well on the placement test will be allowed to enroll in **one** of the following courses:

**468 French and Foreign Literatures**
Pierre François Mourier

French literature cannot be understood as an autonomous production. As other literatures it is influenced by foreign models. In this course we will study the influence of foreign cultures (Greek, Roman, Chinese, Egyptian...) on French literature. We will study short texts from different periods. One culture can suggest different interpretations whether you study its peak or its decadence. At the heart of the evolution of French literature we always find the presence of "other" literatures and their inspiration. (1 unit)

Textes: Gustave Flaubert, *La légende de Saint-Julien l'Hospitalier et Hérodias* in *Trois contes*, coll. lire et voir, Les Classiques, Presses Pocket; Prosper Mérimée, *La Vénus d'Ille*; Victor Segalen, *Stèles*. Collection Poésie Gallimard.

**471 French Regions: A Cultural, Social and Economic Approach** Jean-Remy Bure

In this course we will study a selection of French regions. France is like a tapestry of different flavors that go beyond Paris and its influence. Students will be responsible for all the different aspects of the regions: tourism, historical and cultural heritage, economic assets and demography. Authentic documentation and library works will be available. Short films will supply geographic authenticity. All in all, an invitation to travel in France. (1 unit)



## *Graduate Program of Studies*

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A., M.M.L., or D.M.L. degree, the French School welcomes each summer 'non-degree' students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

New students enrolled in the graduate session must take a written language test before they register. According to their performance, they may be placed in one of the following: 511 (*Grammaire et composition*) or 611 (*Composition avancée*). After the written language test, new students will have an interview with a phonetics instructor. According to results of the interview, the student will be placed in 505 (*Production orale*) or exempted from a phonetics course. In the latter case, he/she will take the proficiency test required for the M.A. degree during the 3rd, 4th, or 5th week of the session. New students may register only when they have received the results of the written language test and of the phonetics interview.

A normal load is three courses (nine semester hours) selected in consultation with the Director or Dean. Permission to take an extra course is granted only exceptionally by the Dean of the French School, and

must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: l) foundation courses which are designed to provide students with the linguistic, cultural and literary skills needed for further study; 2) specialized courses which allow the student to build on this foundation and acquire broader and more sophisticated knowledge. Courses of the first type are a permanent part of the program and are offered each summer. The more specialized courses change each year depending on the faculty and their specialities, allowing for a variety of subjects and approaches.

Courses at the 500, 600 and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. The numbering of graduate courses is arranged to indicate level of difficulty. Beginning graduate students normally take 500 level courses, while 700 level seminars are usually for finishing M.A. candidates. The 800 level courses are mainly for doctoral candidates or highly qualified master's candidates. 900 level courses are for D.M.L. candidates only. Each course carries one unit of graduate credit unless otherwise indicated. The normal course of study during a summer session is three units. Graduate courses begin on Thursday, June 30th.

## *M.A. Degree Requirements*

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session at the Middlebury French School. To receive the M.A. degree the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

A maximum of three units may be transferred from other graduate programs following approval by the Dean of the French School. Two units earned at Middlebury's two-week seminars may be applied to the degree. The combined total of seminar and transfer credits may not exceed three. N.B. Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must have been taken after admission to candidacy, at the end of the first summer session.

Distribution requirements for those students choosing to earn their degrees on the Middlebury campus:

a) one unit in advanced composition (611 or the equivalent);
b) certificate of competency or proficiency in phonetics;



c) two units in civilization;
d) three units in literature.

Distribution requirements for those students choosing to earn their degree in Paris after a summer on the Middlebury campus:

a) one unit in advanced composition (611 or the equivalent);
b) certificate of competency or proficiency in phonetics;
c) two units in civilization;
d) two units in literature (including 591 or the equivalent);
e) *mémoire* (worth two units).

## *I. Cours de Langue*

### *A. Production orale*

**505 Production orale**

Coordinateur: Aline Germain-Rutherford.
Monique Adriaen, Agnès Hy, Sadia Zoubir-Shaw

L'objectif de ce cours est de développer la perception auditive et les capacités d'expression orale de l'étudiant pour lui permettre de **communiquer** plus facilement et effectivement en français. L'accent sera mis à la fois sur la prononciation (phonèmes, rythme, intonation) et sur la compréhension et l'expression orale à travers des exercices de discrimination auditive, de répétition et de simulation de situations de communication. La progression de chaque unité du cours ira d'une expression orale très dirigée d'un point de vue phonétique, vers une expression plus libre et spontanée à l'intérieur de situations de communication variées.

### *B. Grammaire et composition*

**511 Grammaire et composition**

Coordinateur: Maguy Martins.
Josette Hontanx

Par placement. Sections limitées à quinze étudiants. Ce cours offre une revue systématique des points de grammaire fondamentaux, en particulier du système verbal et de l'application pratique des règles au niveau de la phrase et de son intégration dans le paragraphe. (1 unit)

**611 Composition avancée**

Coordinateur: Frédéric Limare.
Danièle Issa-Sayegh

Ce cours est obligatoire pour la maîtrise. Il donne aux étudiants le moyen d'utiliser des structures grammaticales complexes. On accordera une attention

particulière à l'étude des niveaux de langue. (1 unit)

**618 Traduction** Frédéric Limare
Prerequisite: 611

Ce cours s'efforcera, par la traduction de textes contemporains, d'aider les étudiants: 1) à approfondir leur connaissance de la langue française par un travail rigoureux d'enrichissement du vocabulaire, des expressions idiomatiques et de la syntaxe; 2) à commencer à prendre conscience des caractéristiques spécifiques de chacune des deux langues. Les étudiants devront avoir à leur disposition un bon dictionnaire bilingue (*Collins & Robert*, par exemple) et un bon dictionnaire unilingue (*Le Petit Robert*). (1 unit)

**619 Français des affaires** Jean-Rémy Bure

Ce cours a pour objectifs l'initiation aux fonctions administratives et commerciales de l'entreprise, et la sensibilisation à la mentalité française à travers la vie professionnelle.

Les étudiants pourront se familiariser avec la communication d'entreprise: présentation, prise de contact téléphonique, entretien d'embauche, Curriculum Vitae et lettre de candidature, correspondance

commerciale. Ils prendront aussi connaissance des étapes de la commercialisation d'un produit: lancement, publicité, offre et commande, moyens de paiement, distribution. Par ailleurs, une approche des spécificités d'un négociateur français sera proposée.

Les méthodes d'enseignement, orales et écrites, seront fondées sur la participation active des étudiants: jeux de rôles et exercices audio-visuels. La mise en situation concrète, l'utilisation de documents authentiques et la pratique d'un manuel de Français des Affaires accompagné de cassettes. (1 unit)

*C. Atelier de théâtre*

**508 Atelier de théâtre** Françoise Mojeret

Cet atelier est destiné aux étudiants désirant améliorer leur capacité orale tout en étendant leur connaissance du théâtre français. Il est particulièrement utile pour les étudiants se destinant à l'enseignement puisqu'il permet de gagner de l'assurance en apprenant à allier parole et comportement.

Le cours appliquera les techniques théâtrales de la méthode de Georges LeRoy, professeur au Conservatoire national d'art dramatique de Paris, c'est-à-dire, articulation, respiration, pose de la voix, scènes du théâtre classique et contemporain jouées à deux ou à plusieurs, improvisations.

Deux vidéos seront réalisées au cours de la session permettant un travail autocritique.

Les étudiants de l'atelier participeront à un ou plusieurs spectacles dirigés par Claude Beauclair. (1 unit)

## *II. Sémiotique*

**681 Le texte poétique** Philippe Hamon

Le propos du cours sera double. D'abord poser un certain nombre de questions générales et théoriques touchant au statut du texte poétique: Qu'est-ce que la poésie? S'oppose-t-elle à la prose? Y a-t-il des critères (formels, thématiques, de production, de réception, etc.) permettant d'identifier ce qu'est un poème? Qu'est ce qu'un poème en prose? Qu'une "image" poétique? Le poème par excellence ne serait-il pas le poème *lyrique*? Y a-t-il une lisibilité (ou une illisibilité) propre au texte poétique?

Le deuxième but du cours sera d'initier à la méthode d'analyse *structurale* (ou structuraliste) telle qu'elle a été mise au point ces dernières années pour la lecture et l'analyse de textes très divers, et de vérifier si cette méthode est pertinente pour l'analyse des poèmes.

Le cours s'appuiera sur des échantillons très divers de poèmes pris essentiellement dans la littérature

française du XIXe et XXe siècle (Baudelaire, Verlaine, Rimbaud, Appolinaire, Breton, Eluard, Ponge). Ces échantillons seront distribués en cours. Bibliographie succinte. (1 unit)

**751 Realisme et fantastique au XIXe siècle.**
Philippe Hamon

De Balzac à Zola, en passant par Stendhal, Flaubert et Maupassant, le XIXe siècle a vu se succéder divers mouvements et esthétiques littéraires qui se sont tous réclamés du (d'un) réalisme. Curieusement, de nombreux romanciers "réalistes" ont aussi été les auteurs d'oeuvres relevant du genre fantastique. Le cours examinera les connivences ou les complémentarités secrètes qui unissent ces deux modes d'écriture en apparence antagonistes. (1 unit)

Textes: G. Flaubert, *Trois contes* (Garnier-Flammarion); G. de Maupassant, *Le Horla* (livre de Poche); E. Zola, *La Bête humaine* (Presses-Pocket).

## *III. Civilisation*

**530 La France contemporaine** Dominique Agostini

Ce cours décrira les aspects géographiques, historiques, économiques et institutionnels de la France actuelle. Il s'agira de comprendre à la fois les permanences de la société française et les facteurs qui à l'aube de l'ouverture du grand marché européen de 1992 transforment l'économie et la culture française. On cherchera donc à présenter ici un vaste tableau synoptique de la réalité française. (1 unit)

Texte: Edward et Huguette Knox, *Plus ça change* (Hatier, 1992)

**547 Les arts français du XVIIe et XVIIIe siècles: de l'ancien régime à l'esthétique révolutionnaire**
Charles Sala

Le cours débutera avec le château de Versailles et son évolution jusqu'au début du XVIIIe siècle. Une attention particulière sera accordée à l'élaboration de la mythologie monarchique (choix des mythes, précédents historiques, etc.) ainsi qu'aux diverses stratégies du roi dans le domaine esthétique, politique et social. Une partie du travail concernera l'art de la fête comme expression suprême de l'esthétique de la cour. Le précédent de P. Rubens (Cycle de Marie de Médicis) nous permettra de maîtriser la complexité du langage rhétorique du XVIIe en peinture et d'aborder l'ensemble iconographique de la Galerie des Glaces. Dans le domaine de la peinture de chevalet, on traitera du



paysage mythologique et de la naissance de la sensibilité rétinienne (Poussin et Le Lorrain).

Antoine Watteau nous introduira à l'esthétique du théâtre et des sentiments allusifs. Le peintre Fragonard fera l'objet d'un chapitre à part.

La dernière partie du travail sera centrée sur la fin de l'Ancien Régime et sur la Révolution de 1789. On abordera l'oeuvre de J. L. David et le Néo-Classicisme au service de la Révolution. Les gravures et les caricatures nous permettront de découvrir les expressions populaires de la République naissante. (1 unit)

**642 La Francophonie illustrée par le texte**
Jean Claude Redonnet

Voir ou revoir un thème majeur sous ses principaux aspects historiques et sociaux. Qu'est-ce que la Francophonie? Comment est-elle vécue par les individualités et les groupes qui ont en commun l'usage du français?

Le thème central sera abordé grâce à l'étude séparée de six grandes questions qui regroupent des aspects choisis illustrés par le texte écrit ou oral.

Seront abordées les questions suivantes: a) *concepts:* permanence et évolution (identité, universalité, particularisme), expansion et repli (empires et destins, puissance et fragilité), culture et humanisme (valeurs et vecteurs, relations internationales, sciences et techniques, médias); b) *cadres:* politiques et stratégies (législations, méthodes, faits et chiffres), structures et acteurs (organisations, programmes, personnalités); c) *portraits:* rêves et réalités (pour porter témoignage sur les différentes questions).

Tous les textes étudiés sont remis aux participants au début de la session sous forme de polycopié. Les documents sonores ou audiovisuels sont déposés en libre-service. (1 unit)

**644 Nationalisme et littérature québécois**
André Sénécal, Jacques Cotnam

Ce cours présente par l'entremise de textes littéraires clés, un aperçu du nationalisme québécois tel qu'il s'est développé entre 1867 et 1970. La présentation se fera à partir de la distinction fondamentale entre le nationalisme traditionnel inspiré par des courants ultramontains et le nationalisme libéral et laïc qui prédomine depuis la Révolution Tranquille des années 1960.

Textes: *Maria Chapdelaine,* roman de Louis Hémon; *L'Appel de la race,* roman de Lionel Grouix; *Le Couteau sur la table,* roman de Jacques Godbout; *Le Canard de bois,* roman de Louis Caron; *Quelques poèmes choisis,* d'Octave Crémazie, Michèle Lalonde, Gaston Miron, Gilles Vigneault et Gatien.

**650 Les Jeunes en France** Martine Abdallah-Pretceille

Le cours décrira la situation actuelle des jeunes en France, c'est-à-dire de ceux et de celles qui ont entre 15 et 24 ans. Bien entendu, il faudra aussi comparer aux plus jeunes encore, et aux moins jeunes. On s'intéressera particulièrement aux points suivants: le système scolaire et universitaire; les médias; les loisirs; les relations familiales; les jeunes en difficulté; les goûts des jeunes (lectures, vêtements, langues, etc.) (1 unit)

Texte: François Mariet, *Laissez-les regarder la télé*, (Presses Pocket)

**658 Cours sur L'Ile de France-Région Parisienne**
Pierre-Marc Renaudeau

Partir des paysages impressionnistes de la Seine pour remonter le temps afin d'atteindre le coeur religieux et royal du royaume de France, avant de se projeter dans l'univers urbain du Paris de l'an 2000, tout en observant la carte des flux autoroutiers, des trains à grande vitesse électroniques; tel est le voyage immobile, fait de diapositives, de films, de cartes auquel nous vous invitons. Géographie, histoire, politique publique, économie sont convoquées pour préciser le sens des expressions: Paris intra-muros, région Ile de France, région parisienne, Grand Paris. L'espace parisien se modifie très rapidement depuis 20 ans tout en affichant une façade hiératique trompeuse. L'enjeu est à l'échelle de L'Europe. De combien de capitales a-t-elle besoin? Paris offre-t-elle la combinaison la plus harmonieuse entre le réseau de services communicants et l'hinterland récréatif? (1 unit)

**720 Cours sur la vie politique française**
Pierre-Marc Renaudeau

Si les chapitres classiques sur les institutions, les partis, les élections seront exposés, on insistera sur les évolutions récentes afin de présenter le nouveau paysage idéologique et politique de la France de 1994, qui ressemble peu à celle de 1958. Ce parti pris d'actualité est aussi un choix en faveur du concret pour apprendre très vite à reconnaître les signes de la communication politique française (noms de partis, d'hommes, psychologie, discours) afin de permettre ensuite l'initiation aux grands débats de la politique nationale (Europe, chômage, immigration...qui eux-mêmes peuvent être évoqués sous d'autres formes, agriculture, partage du travail, politique de la ville...). Cette culture politique aux ramifications subtiles dans le passé est celle des Français découvrant et jugeant les informations télévisées chaque soir à 20 heures. A l'heure de la démocratie planétaire, le Français, homme



public ou téléspectateur passif est-il un citoyen aux réactions différentes? En tendant un miroir kaléidoscopique, fait de films, de cartes électorales, d'articles de magazines, d'humour politique, nous espérons pouvoir donner une réponse sensible et conceptuelle expliquant ce qui distingue le système politique français. (1 unit)

**721 La France et les Etats-Unis** Dominique Agostini

Depuis le livre de Alexis de Tocqueville *la Démocratie en Amérique*, Français et Américains n'ont jamais cessé de s'interroger sur ce qui les rapproche et les distingue. La France contemporaine et les Etats-Unis sont deux pays issus des Lumières du XVIIIe siècle, mais dont le cheminement historique et culturel a donné deux modèles différents de démocratie et de modernité.

A partir d'une analyse des institutions, de l'Etat, de l'économie, de la vie quotidienne, on dressera un tableau comparatif de ces deux pays. On n'hésitera pas à élargir la réflexion aux problémes européens puisque la France est depuis 1957 partie prenante de l'ensemble européen, même si celui-ci paraît parfois cahotique. (1 unit)

## *IV. Littérature*

**591 Analyse textuelle**
Coordinateur: Roger Lauverjat.
Christian Biet, Marc Dambre,
Jean-Pierre Goldenstein, Bernard Masson,
Maurice Mourier
Obligatoire pour les étudiants allant à Paris.

Ce cours vise à donner aux étudiants une technique et une méthode leur permettant de résoudre les problèmes divers (historiques, philosophiques, esthétiques, formels) qu'ils auront à se poser lorsqu'ils analyseront un texte littéraire. Il s'agira surtout de se

familiariser avec les problèmes formels spécifiques à chaque genre littéraire. On insistera par exemple sur:

- les notions de versification, de prosodie, de rhétorique dans l'étude des textes poétiques (anthologie distribuée par chaque professeur)
- la distinction entre la narration et la fiction, la notion de point de vue, les fonctions des personnages dans l'approche du récit (autour d'*Eugénie Grandet* de Balzac, coll. Folio)
- la scène et son public, les conventions théâtrales et l'action dramatique. Des exercices variés comme l'explication de texte, le commentaire composé et la dissertation littéraire seront proposés aux étudiants. (1 unit)

**644 Ecritures de la guerre/guerre et écriture**
Pascaline Mourier-Casile

Le XXe siècle naît dans les convulsions tragiques d'une guerre qui, pour la première fois dans l'Histoire, peut être qualifiée de "Mondiale." Vingt ans plus tard, une seconde "Grande Guerre," plus "mondiale" encore, vient en déchirer la trame. Ces deux expériences - fondatrices/destructrices - ont durablement marqué l'imaginaire occidental, bouleversé en profondeur l'image que l'Occident se fait de lui-même et remis en question les valeurs sur lesquelles reposent sa culture.

- La guerre: berceau et fondement de la "modernité"?
- La guerre: la littérature (ici, plus spécifiquement le roman) peut-elle en rendre compte?
- La guerre: peut-on raconter *cela*? comment raconter *cela*?

Ce cours tentera d'apporter une réponse à ces interrogations à travers l'analyse de quatre "récits de guerre" (?) qui, chacun à sa manière et selon des modalités spécifiques, mettent à mal la poétique traditionnelle du récit. (1 unit)

Textes: J. Cocteau, *Thomas l'imposteur* (Gallimard Folio); L. F. Céline, *Voyage au bout de la nuit* (Gallimard Folio); J. Gracq, *Un Balcon en forêt* (J. Corti); C. Simon, *L'Acacia* (Minuit)

**669 Comédie et Comédie-ballet, tragédie et roman au XVIIe siècle** Christian Biet

Ce cours sur le XVIIe siècle comportera trois parties: La comédie et la représentation totale, la tragédie et la transcription des mythes, la naissance du roman et les questions du mariage et de l'amour.

Nous étudierons tout d'abord la dernière pièce de Molière: *Le Malade Imaginaire* en l'inscrivant dans les préoccupations esthétiques de Molière et en prenant quelques exemples dans les pièces précédentes. Molière veut en effet constituer un théâtre musical à la française



sans abandonner la critique idéologique: maladie et folie, sagesse et raison.

La deuxième partie portera sur *l'Oedipe* de Corneille (1695) et sur *la Thébaïde ou les frères ennemis* de Racine (1664). Il s'agit ici de voir comment les auteurs classiques transcrivent et adaptent une fable antique et posent la question de la faute tragique.

La troisième partie portera sur *la Princesse de Clèves* de Madame de Lafayette (1678). Ce texte marque la naissance du roman moderne autant qu'il pose les questions de la passion et du mariage. Ce roman tragique, dont la leçon reste problématique et déchirante aussi bien au XVIIe siècle que de nos jours, introduira à l'étude des mentalités de l'Ancien Régime en matière matrimoniale. (1 unit)

**671 L'époque Louis XVI** Jean-Louis Vissière

Contrairement à une idée courante, le XVIIIe siècle ne meurt pas en 1778 avec Voltaire et Rousseau. Sous le règne de Louis XVI (1774-1792), le public lettré découvre avec ravissement de nouveaux écrivains de talent, entre autres Caron de Beaumarchais, Bernardin de Saint-Pierre et Choderlos de Laclos. Les trois chefs-d'oeuvre qui figurent au programme de ce cours sont aujourd'hui considérés comme classiques et, au XXe siècle, les critiques et les metteurs en scène n'ont pas fini d'en exploiter les richesses. (1 unit)

Textes: Beaumarchais, *Le Mariage de Figaro* (Folio); Bernardin de Saint-Pierre, *Paul et Virginie* (Folio); Choderlos de Laclos, *Les liaisons dangereuses* (Folio).

**689 Mouvement romantique** Bernard Masson

Le romantisme, comme toutes les espèces vivantes, connaît en trois quarts de siècle son essor, sa plénitude et sa décadence. Sa force réside dans sa fécondité exceptionnelle à chaque âge de son évolution: au théâtre, Musset livre le malaise de sa jeunesse aux feux d'une scène imaginaire (1833-1834); Hugo concentre son expérience de la maturité dans le grand lyrisme en vers des *Contemplations* (1856); Flaubert, en 1869, dans *L'Education sentimentale*, procède à la liquidation des illusions romantiques en ouvrant la voie au roman moderne. Cette capacité de survivance constitue le meilleur des centres d'intérêt. (1 unit)

Textes: Musset, *Les Caprices de Marianne, On ne badine pas avec l'amour;* Victor Hugo, *Les Contemplations;* Flaubert, *L'Education sentimentale.*

**754 Roman contemporain** Marc Dambre

Ce cours se propose d'aborder quelques aspects majeurs de la production romanesque des dix dernières années, à partir de quatre livres: *Le Chercheur d'or, La Salle de bain, Le Salon du Wurtemberg, Nous Trois.*

Toutes ces oeuvres, à bonne distance de l'autobiographie, offrent pourtant un Je narrateur. Cet apparent point commun invite à définir leur position au sein de la tradition littéraire et du genre romanesque. Selon une approche autre mais complémentaire, on examinera comment la fiction, nourrie de réalités culturelles, s'institue représentation de la société. (1 unit)

Textes: Jean Echenoz, *Nous Trois* (Ed. de Minuit, 1992); J.M.G. Le Clézio, *Le Chercheur d'or* (Gallimard, Folio N° 2000, 1988; Pascal Quignard, *Le Salon du Wurtemberg* (Gallimard, Folio n° 1928, 1988); Jean-Philippe Toussaint, *La Salle de bain* (Ed. de Minuit, 1985).

**755 Du visible au lisible: quand *l'image* génère le *texte***
Pascaline Mourier-Casile

Proses poétiques ou fictions romanesques, les quatre textes ci-dessous ont en commun d'avoir été écrits *à partir* d'images peintes: de Miró pour les deux premiers; de Magritte pour le texte de Michaux et pour le cinquième "Espace" de *Topologie d'une cité fantôme*. Regardant des tableaux qui le séduisent ou le déroutent, l'écrivain entreprend de les *mettre en mots*, de transposer le *visible* en *lisible*. Il choisit alors non pas simplement de décrire les images créées par le peintre, d'en analyser les figures et les formes, d'en apprécier les qualités plastiques, mais de les intégrer à son propre univers imaginaire, d'en faire le support, le matériau, le *générateur* d'une oeuvre (poème en prose ou roman) qui lui appartient en propre, et peut se lire hors de toute référence aux tableaux qui lui ont donné naissance. Etudiant à chaque fois deux textes (d'*auteurs*, de *genre*, d'*esthétiques* différents) générés par les tableaux d'un même peintre, ce cours se propose d'interroger les motivations et les modalités de cette appropriation de l'image (peinte) par le texte littéraire et d'apprécier les relations (de parentés?; d'homologie?, de belligérance?) qui s'établissent ainsi du *visible* ou *lisible*, tant sur le plan de la *thématique* (les images du peintre/l'imaginaire de l'écrivain) que sur celui de la poétique (la technique picturale/les procédures d'écriture). (1 unit)

Textes: Breton, *Constellations, dans Signe Ascendant*, (Gallimard Poésie); Simon, *La Chevelure de Bérénice*, (Minuit); Michaux, "En rêvant sur des peintures énigmatiques" dans *Affrontements*, (Gallimard); Robbe-Grillet, *Topologie d'une cité fantôme*, Minuit).



**756 Fin de siècle** Isabelle Vissière

Les romanciers de la fin du XIXe siècle s'adonnent à des recherches esthétiques et tentent d'annexer à la littérature le domaine de l'art; ils mettent donc en scène des artistes dans leur atelier ou des amateurs raffinés dans leur musée privé, et décrivent des oeuvres d'art dans un style à la fois technique et précieux, *l'écriture artiste*.

Huysmans et Zola représentent cette tendance. Marcel Proust, lui, peut être considéré comme un héritier brillant de l'esthétisme "fin de siècle", sur lequel il a fourni un témoignage précieux en imaginant le personnage de Swann. (1 unit)

Textes: Zola, *l'Oeuvre* (Folio); Huysmans, *A Rebours* (Folio); Proust, *Un Amour de Swan (Du Côte de chez Swann)* (Folio); Lecture conseillée: O. Wilde, *The Picture of Dorian Gray*.

Le cours sera illustré par des projections de diapositives.

**757 La poésie en langue française, des débuts à François Villon** Maurice Mourier

Ce cours se propose de permettre aux étudiants de se guider dans la considérable production poétique en langue romane puis française qui s'est élaborée dans notre pays entre le XIIe et la fin du XVe siècles, soit pendant ce complexe et divers "Moyen-Age" que, d'une certaine façon, François Villon résume et couronne.

On donnera une idée de l'Histoire Littéraire de cette longue période en l'illustrant par quelques exemples d'oeuvres majeures (Chrétien de Troyes, Rutebeuf, Christine de Pisan, Charles d'Orléans), mais en réservant un tiers environ du cours à une étude précise de l'univers et de l'art de Villon. (1 unit)

Textes: *Anthologie de la poésie lyrique française des XIIe et XIIIe siècles* (Poésie Gallimard); François Villon, *Oeuvres complètes*, édition Pierre Michel (Le Livre de poche)

## *IV. Didactique/Pédagogie*

**692 Pédagogie de la phonétique**
Aline Germain-Rutherford

Le but de ce cours est de présenter et d'analyser diverses techniques pour enseigner la prononciation dans une classe de langue. Le cours commencera par un survol théorique de la phonétique descriptive du français contemporain. On présentera et pratiquera ensuite différentes méthodes pour repérer et classer les

erreurs phonétiques à partir d'enregistrements réels. L'étape suivante sera l'élaboration d'exercices correctifs de prononciation. Enfin on s'interrogera sur la manière d'intégrer ces exercices de phonétique corrective dans un cours de langue. (1 unit)

Texte: Monique Callamand, *Méthodologie de l'enseignement de la prononciation* (Clé International).

**791 Enseignement de la littérature**
Jean-Pierre Goldenstein

Ce cours portera sur divers aspects de l'enseignement de la littérature française dans une perspective à la fois théorique (mise à jour des connaissances en matière critique notamment) et pratique (apprentissage des principaux outils de travail dans ce domaine, utilisation du dictionnaire de langue, recherches personnelles et autodocumentation, références culturelles, conduite de la classe, etc.).

Principaux points abordés: enseigner la littérature? enjeux, outils, méthodes. Interroger la littérature, définir l'objet. Entrées en poésie: batir une séquence didactique à partir d'une forme poétique canonique (le sonnet par exemple). Lire un récit complet: *Le Colonel Chabert* de Balzac.

Ce cours ne s'adresse pas exclusivement à des enseignants ou futurs enseignants. Il restera toutefois prioritairement axé sur des questions concrètes liées à l'enseignement de textes littéraires dans la classe de français. (1 unit)

Textes: Jean-Pierre Goldenstein, *Entrées en littérature,* Hachette III, 1990; Blaise Cendrars, *Du monde entier,* collection *Poésie*/Gallimard, n° 17; Honoré de Balzac, *Le Colonel Chabert,* collection "J'ai lu", 1992, n° 3235.

**792 Enseignement de la civilisation**
Martine Abdallah-Pretceille

A quoi sert un enseignement de la civilisation? A quels publics s'adresse-t-il? Peut-il être intégré à un cours de langue? Quelles méthodes suivre? Comment élaborer une progression adaptée au public? Comment évaluer les performances des élèves? Sur quels documents s'appuyer pour développer la motivation des élèves? De quels savoirs de base l'élève a-t-il besoin pour comprendre une civilisation étrangère ? Quels exercices proposer en classe? Dans quelle mesure peut-on construire des programmes d'enseignement de la civilisation? Comment éviter le risque des stéréotypes? De quels instruments pédagogiques dispose-t-on pour un enseignement utile?

Telles sont les questions qui seront traitées dans le cours et donneront lieu aux activités proposées aux



étudiants. Le cours sera orienté vers la préparation de leçons de langue et civilisation immédiatement utilisables par les étudiants dans leurs propres classes dès la rentrée. (1 unit)

Textes: Louis Porcher, *Manières de classe* (Hatier-Didier).

**900 Mémoire de recherche** Daniel Jourlait
(réservé aux étudiants en première année de D.M.L.) (1 unit)

**Stage D.M.L.: Recherches et méthodes**
Martine Abdallah-Pretceille
(aucune unité accordée)

Deux types d'activités sont proposés pour les étudiants en D.M.L.

Un atelier hebdomadaire au cours duquel les professeurs présents sur le campus feront le point sur l'état des recherches dans le domaine de leur spécialité. Le schéma de chaque séance restera ce qu'il a été en 1993: un exposé d'une quarantaine de minutes, fait par le ou les intervenant(s) du jour; une discussion collective autour de cet exposé. Au total, environ 100 minutes de travail. Cette activité est ouverte à tous les étudiants gradués qui souhaitent y participer, comme à l'ensemble des enseignants de l'Ecole Française et des autres écoles.

Une réunion hebdomadaire, réservée aux étudiants de D.M.L., et qui sera consacrée aux problèmes méthodologiques que l'on rencontre couramment pendant l'élaboration d'un travail de recherche. L'esprit sera donc essentiellement celui d'une aide intellectuelle et d'un conseil.

Dans les deux types d'activités, le coordinateur veillera à un équilibre entre les diverses spécialités présentes dans l'Ecole Française d'été : civilisation, didactique, linguistique, littérature.

# The School in France

*Headquarters in Paris*

The offices of the Middlebury School in France are located in Reid Hall, 4 rue de Chevreuse, 75006 Paris (Telephone: 011-33-1-43-20-70-57), in the Montparnasse district.

**Director (1994/95):** BETHANY LADIMER, Professor of French, Middlebury College. Ph.D., Columbia University.

*Faculty*

Courses are taught by faculty members of the University of Paris X-Nanterre, other branches of the University of Paris and various French institutes.

*Living Abroad*

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances, and their living and travel arrangements. The School in France helps students to secure housing in a wide variety of student residences, rooms, and other lodgings.



*Cost*

Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room and board. Bills for tuition for full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost - including passage but excluding travel while in Europe - should be approximately between $20,000 and $22,000.

*Financial Aid*

Financial aid from Middlebury College is only available to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury Juniors should apply to their home institutions. Financial aid is first used to cover tuition. If a balance remains to help cover living expenses, it is sent to the School in France in **two** disbursements, half in October and half in February. Students receiving financial aid therefore must be prepared to cover expenses for lodging and travel for the first month or two in France. For further information, see p. 8 of this Bulletin and the Financial Aid Information Sheet.

*Application and Admission*

Applications for the junior year program should be submitted by January 31, because the program is often filled by early February. Completed applications for the graduate program will be acted upon as they are received and until all spaces have been filled, sometimes as early as March. In order to comply with various visa and French university requirements, no applications for admission to the School in France can be accepted after May 15. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 388-3711, ext. 5526.

## The Junior Year Program

Middlebury's junior year program in Paris is open to students who have completed **two full years of college course work,** with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean reserves

the right to make final acceptance conditional on successful completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at the home institution and to form a logical link between sophomore and senior years. Beginning in early September, a preliminary session at Reid Hall offers language work and an introduction to Paris. After the preliminary session, juniors may choose among the course offerings in linguistics, literature, cinema, theater studies, art history, and philosophy at the University of Paris X-Nanterre; political science, economics, and international relations at the *Institut d'Etudes Politiques* (entrance by examination); economics at a private business school; and language, literature and civilization at the Middlebury School in France. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the *Institut d'Etudes Politiques* leading to the *Certificat d'Etudes Politiques*. Candidates for acceptance in this program must pass an entrance test which covers language and knowledge of current events.

Courses in studio art or music may be available to qualified undergraduates by arrangement. Prior approval by the student's advisor and the Dean of the French School are required.

***Semester Option***

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or the equivalent. Course choices are limited for semester students, as most French university courses are full-year courses. After the preliminary session, students may take courses in literature, language and civilization at Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. **N.B.**: If applying for a semester option, students must state briefly in writing why they must choose it over the full year: experience has shown that most students benefit much more from the full academic year in France.

***Credits***

A student's workload must be approved by the Director of the School in France. Because a student's home institution determines the number of credits



awarded for work abroad, students should discuss the transfer of credit with their advisors well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

## *The Graduate Program*

After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. (Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory.) During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September and October, students are enrolled in two seminars designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the *mémoire*, a short thesis required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the *mémoire* (worth two units of credit), six units of course work are chosen from the areas of French language, phonetics, literature, culture and civilization, and business French. Courses may be taken as follows: linguistics, French literature, cinema, theater studies, art history, and Francophone studies at the University of Paris X-Nanterre; advanced language practice, civilization and literature at the Middlebury School in France (Reid Hall); and the French business context at the *Ecole Commerciale de la Chambre de Commerce et d'Industrie de Paris*.

## *Courses*

The following courses have been available in recent years:

*Courses open to graduate students only.
+Courses open to undergraduate students only.
(No symbol means open to both graduate and undergraduate students.)

### *Preliminary Session*

*Courses for Undergraduates*
**Language**
**Introduction to Paris**

*Seminars for graduates*
**Histoire des idées dans la littérature du XXe siècle**
**La femme dans le roman français du XIXe siècle**
**Ecritures poétiques contemporaines**
**L'école en France: de l'école maternelle à l'université**
**Les partis dans le système politique français**
**La presse écrite en France**
**Paris au singulier et au pluriel**

## *Université de Paris X-Nanterre*

(for the most part, year-long courses)

*Linguistique:*
**Introduction à la linguistique**
***Ancien français**
**Pratique du français universitaire**
***Didactique du français langue étrangère**
***Sémiotique textuelle et poétique**

*Littérature:*
**+Lecture de textes littéraires**
**L'amour fou**
**Littérature du Moyen Age**
**Le thème de l'exil**
**Racine et Shakespeare**
***Moralisme et immoralisme: roman du XVIIIe siècle**
***L'autoportrait**
***Les tendances de la critique moderne**
***Le roman de Balzac à Robbe-Grillet**
***Littérature pour les enfants**
***Littérature et enseignement du français**

*Littérature d'expression française:*
**La littérature française du Québec**
**Le roman africain et antillais**
**Identités culturelles et francophonie**

*Cinéma:*
**Analyse de films**
**Histoire de l'art cinématographique**
***Théâtre et cinéma**
***Le récit cinématographique**

*Etudes théâtrales:*
**Du théâtre antique au théâtre classique français**
**Initiation aux techniques de la scène**
**La mise en scène de la Révolution**
**Initiation à l'esthétique théâtrale**
**Théâtre du XIXe siècle, du XXe siècle**
**Théâtre et roman**

*Histoire de l'art et archéologie:*
**Initiation à l'art médiéval, moderne, l'art du XIXe siècle**



**Art du XXe siècle**
**+Art grec, Art byzantin, Arts d'Afrique**
**Architecture et urbanisme aux XIXe et XXe siècles**
***Pratique de l'art médiéval**
***Musique et société en France**

*Sciences économiques:*
**+Microéconomie**
**+Démographie économique**
**+Problèmes monétaires internationaux**
**+La construction européenne**

Courses in history, philosophy, and sociology, American literature, psychology, and religion are also taught at the Université de Paris X-Nanterre.

## *Institut d'Etudes Politiques*

(year-long courses)

**Vie politique et société françaises aujourd'hui**
**+Les grandes lignes de partage du monde contemporain**
**+Politique économique de la France**
**+Histoire politique comparée du monde développé**
**+Histoire sociale et culturelle des pays d'Europe**
**+Relations internationales depuis 1945**
**+Morphologie comparée des sociétés européennes**
**+Grands enjeux du débat politique, économique et social**
**+Politique économique et sociale française et son intégration européenne**
**+Politique d'unification européenne**
**+La France dans les relations internationales**

## *Middlebury*

(semester courses)

**+Parole et communication**
Le fonctionnement communicatif du rythme et de l'intonation; l'utilisation de la transcription phonétique; enregistrements sonores; films vidéo.

**+Structurer les discours écrits**
L'étude parallèle de certains types de discours écrits - lettres, discours persuasifs, récits, rapports - et des structures grammaticales qui leur sont particulières.

***Pratiques de l'écrit**
Pour faire acquérir aux étudiants une bonne maîtrise du français: reformulation, explication, développement, argumentation, etc.

***Traduction**
Textes littéraires, juridiques, de bandes dessinées, de publicités, d'articles de journaux, de proverbes... Du français à l'anglais et *vice versa*.

**La France: de l'Absolutisme à la Révolution et à l'Empire**
Art, pensée, structures politiques du XVIIe siècle; la transformation des structures économiques et des structures mentales qui mène à la Révolution.

**La France: XIXe et XXe siècles**
De la révolution industrielle à 1945, l'évolution de la France dans un contexte mondial.

***Promenades parisiennes dans la littérature française**
Aspects pittoresques et motivations profondes, de Villon à nos jours.

**+Paris à travers la littérature française**
Romantisme, réalisme, intimisme...Comment se traduisent en littérature les transformations de Paris entre 1830 et 1914.

**+La saison théâtrale à Paris**
Analyse de la réception du spectacle théâtral et acquisition d'un vocabulaire pour en rendre compte: scénographie, mise en scène, distribution, direction d'acteurs, etc.

**+Courants et paradoxes dans l'art européen du XIXe siècle**
Approches de l'œuvre d'art pictural (psychanalytique, sociologique, thématique) et ambiguïtés relationnelles entre théorie et pratique, du néoclassicisme au fauvisme.

**+Urbanisme et architecture de Paris**

Les rapports existant entre les productions artistiques et les diverses manipulations idéologiques, en relation étroite avec le contexte historique.

***Ecole Commerciale de la Chambre de Commerce et d'Industrie de Paris (E.C.C.I.P.)***
(year long course)

***Aspects sociaux, économiques et géographiques de la France contemporaine: le français des affaires.**
(Students enrolled in this course take the examination for the *Diplôme supérieur de français des affaires* at the end of the academic year.)

**Teaching Internship**
By special arrangement, qualified graduates and undergraduates may also do a *stage* (teaching internship) in English at a level corresponding to junior or senior high school. *Stages* may also be available for graduates at l'E.C.C.I.P. and l'E.S.I.T. (Ecole Supérieure d'Interprètes et de Traducteurs). (No credit is given for the *stages*.)



## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

| **Middlebury College Language Schools** | **Schools Abroad** |
|---|---|
| Arabic | Florence |
| Chinese | Madrid |
| French | Mainz |
| German | Moscow |
| Italian | Paris |
| Japanese | |
| Russian | |
| Spanish | |

For an application to one of the Language Schools, please write to the school of your choice at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, and Section 504 of the Rehabilitation Act of 1973. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. Questions during the summer session relating to compliance with Sec. 504, Rehabilitation Act of 1973 may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

*Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.*

Middlebury College
The French School
Middlebury, VT 05753 - 6131

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Middlebury College

# ESPAÑOL

## *Middlebury College*

*Summer 1994 • Academic Year Abroad 1994-95*

# The Spanish School

*Middlebury College*
*Middlebury, Vermont 05753-6131*
*802/388-3711 ext. 5538*
*ext. 5543 - Junior Year Abroad*
*Fax No. 802/388-1253*

***Summer 1994***
***Seven-Week Session***
*June 24 - August 12*
*Total: $3,975*
*(Tuition $2,600; Board $980; Room $395)*

***Six-Week Graduate Session***
*June 27 - August 12*
*Total: $3,890*
*(Tuition $2,600; Board $920; Room $370)*

***The School in Spain***
*Graduate and Junior Year Programs*
*(Tuition: Full year $9,900; Semester $5,060)*

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# Observaciones preliminares

Las Escuelas de Lenguas de Middlebury este año empiezan una nueva etapa bajo la dirección de la Vice-Presidente Clara Yu. La Profesora Yu está muy interesada en la aplicación de la tecnología en la enseñanza de idiomas y proyecta una serie de iniciativas cuyo propósito es hacer más asequible, por medio de la tecnología, todo tipo de información relacionada a la enseñanza de idiomas. Se espera, además, que esta misma red de comunicación haga posible el intercambio de ideas entre profesores de varias lenguas y representantes de varias culturas en todas las regiones del país. Para fomentar estos conocimientos, las Escuelas de Lenguas otorgarán cuatro becas para investigar el proceso de adquisición de un segundo idioma. Los investigadores serán invitados a Middlebury para estudiar los problemas relacionados sea a la enseñanza como al aprendizaje de idiomas. Todos los profesores de lenguas extranjeras podrán recibir los resultados de estas investigaciones al ponerse en contacto con Middlebury. Estamos seguros que bajo su hábil dirección los programas de lengua continuarán su desarrollo para mantenerse a la altura de las nuevas exigencias y tecnologías. La Escuela Española da la bienvenida a la Profesora Yu deseándole mucho éxito en su importante cargo.

El Director

# *Languages at Middlebury*

Each summer since the founding of the German School in 1915, Middlebury College has devoted its Vermont campus to the intensive study of foreign languages and cultures. We believe that language competence is essential to true cultural understanding, and that effective language teaching must necessarily provide meaningful insight into the foreign culture.

Intensive summer language programs in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as graduate programs and opportunities for study abroad in French, German, Italian, Russian and Spanish are described in the bulletins of the respective schools.

The Middlebury schools abroad in Florence, Madrid, Mainz, Moscow and Paris offer both junior year and graduate programs. Juniors from colleges and universities throughout the country join Middlebury College undergraduates for the junior year abroad, and transfer the credits they earn to their home institutions. Graduate students may complete an M.A. by studying abroad for one year in addition to one or two summers in Vermont.

Students who attend the summer session of the Language Schools experience "total immersion" in the target language. They speak and hear only the language of study in classes, in dormitories, at meals, and in extracurricular activities especially designed to promote cultural understanding and enhance proficiency. Small classes and the presence of faculty in dormitories and dining halls contribute to an unusually supportive learning environment. At advanced levels, courses in art, culture, history, language, pedagogy, linguistics, literature, music and theater are an integral part of the curriculum.

At the Language Schools students can:

- *improve or refresh foreign language skills*
- *acquire proficiency in a new language*
- *earn an advanced degree*
- *prepare for study abroad*
- *discover new teaching technologies and methodologies*
- *earn language credits that are transferable to other institutions.*

The Language Schools are at the forefront of innovation in language teaching. Our language laboratory and computer center represent state-of-the-art technology. Our Master of Modern Languages degree prepares teachers to teach two foreign languages or a foreign language and English. Our Doctor of Modern Language degree offers a combination of scholarly and practical training, and is conferred upon those who have demonstrated ability in research and teaching in two foreign languages. In addition to our regular programs we hold workshops and institutes on topics such as teaching for proficiency and the new technologies.

During the academic year, Middlebury College offers a baccalaureate curriculum which is unusually rich in opportunities for language study. These opportunities include intense and varied programs in Chinese, French, German, Classical Greek, Italian, Latin, Japanese, Russian and Spanish. Enrollments in language courses are particularly high. Middlebury also has a high percentage of language-proficient juniors studying abroad. Many double and joint majors involve advanced language study. The international major enables students in fields other than languages and literature to demonstrate functional foreign language competence by taking advanced courses in their disciplines at a Middlebury school abroad.

Middlebury College is thus in fact an international university with a student body of international orientation. Faculty and program directors represent prestigious universities here and abroad. Rather than a narrowly defined "language school" we see ourselves as a school *for* language. We believe that successful study of a language in its cultural context belongs in the mainstream of any curriculum as one of the most enlightening and humanizing activities in which one can engage.

*Admission as an undergraduate to Middlebury College's baccalaureate program is entirely separate from admission to one of the Language Schools. Students wishing to apply for admission to the baccalaureate program may receive information and application materials by writing to:*

*Dean of Admissions*
*The Emma Willard House*
*Middlebury College*
*Middlebury VT 05753-6002*
*(802) 388-3711 Extension 2222.*

## *Middlebury Language Pledge*

Language Schools students make a formal commitment to use the foreign language of study as the only means of communication during the entire session. This pledge, strictly enforced, plays a major role in the success of the program, as both a symbol of one's commitment and an essential part of the language learning process itself. Even students at the beginning level sign a modified pledge at the start of the session. A summer at the Language Schools is an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come well rested and in good physical

and mental condition. It is implicit in the Language Pledge that students remain in residence at Middlebury during the entire program unless there are family emergencies or critical situations that require their presence elsewhere. In the latter case, the Dean of the School must be informed in writing of the proposed absence from Middlebury.

## *Summer in Vermont*

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their schools and take meals in dining halls where only the language of study is spoken. The summer climate is usually delightful, with warm days and cool nights.

Classes meet in the morning and early afternoon. The schools reserve late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of the foreign language and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Freeman Language Laboratory, with individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-

hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

The Middlebury College Center for the Arts opened in the Fall of 1992. This 100,000 square foot building, which has been described as an "arts village" under one roof, contains the Middlebury College Museum of Art, an expanded music library, and enlarged and improved rehearsal and performance facilities for theater, dance and music.

## *Spanish at Middlebury*

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A., M.M.L., or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Madrid and for graduates who complete their M.A. degree with an academic year in Madrid.

## *Academic Program*

### *Credits*

A full summer program of study is roughly equivalent to three college semester courses, or nine semester hours. Credit is defined in terms of units, with one unit equivalent to three semester hours. Courses numbered 100-399 are offered in the seven-week session (June 24-August 12), and successful completion of work at the 100, 200, or 300 level is equivalent to at least one full year of undergraduate study. The full six-week graduate session (June 27-August 12), levels 500-900, is open to students working towards a Master's degree, a doctoral degree, or the degree of Master of Modern Languages. It is comprised of three graduate courses for a total of three units of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits it will grant for the summer's work at Middlebury. Middlebury College considers the academic year abroad equivalent to an academic year in the U.S., but a student's home institution determines the number of credits it will ultimately award for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving their own campus.

**All credits to be applied towards a Middlebury degree expire after ten years, whether earned at Middlebury College or transferred from another institution. The Middlebury College Language Schools do not calculate grade point average or class rank.**

*New in 1994*
The program for the summer of 1994 continues the tradition of the Spanish School in offering both a variety of new courses as well as those courses that are needed for the completion of the various degrees. We have the good fortune of having with us several new distinguished professors whose classes will be of interest to our students. Among the offerings, in linguistics, Prof. Moreno de Alba will teach Spanish in America and Prof. Javier de Santiago Guervós from the University of Salamanca will be teaching courses on Spanish Syntax and on the Subjunctive. In culture, Alberto Ruy-Sánchez, the editor of *Artes de México* will deal with art and architecture of Mexico while Alfredo Ramón will teach a course on modern Spanish paintings, from Goya to Picasso. Carlos Cañeque will focus on the films of Buñuel and Berlanga in his course on Spanish cinema. In literature, there will be the following new courses: Luis Beltrán on the Romancero, from El Cid to García Lorca; Francisco Ruiz Ramón, the distinguished critic of the Spanish theater will explain the structure of Golden Age Drama; Prof. Angel Chiclana will read the historical novels of Galdós in relation to social, cultural and political development in Spain; Jaime Concha offers new courses on the Spanish-American essay and the novella; Victor Medina will read important texts dealing with Mexican colonial society, while Gustavo Sainz and the acclaimed novelist and script-writer, Laura Esquivel, will offer an experimental course on the transformation of novels into films. In pedagogy, we have several interesting courses: Robert Blake will explain the use of the computer in the classroom, Olga Gallego will deal with new developments on second language acquisition and Ana Martínez-Lage will offer a course on strategies for the teaching of reading.

## *Graduate Degrees*

*Master of Arts*
Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a



broad base in language, literature and civilization. It is designed as a broadly-based and self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer, to be selected in consultation with the director or dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

*Master of Modern Languages*
The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish), or a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, as well as comprehensive written and oral examinations. The Dean of the Language Schools administers and supervises the M.M.L. in close consultation with the directors of the individual schools involved in a student's program. A Master's degree in English or a foreign language is a prerequisite for entrance into the M.M.L. program. Inquiries should be addressed to the Dean of the Language Schools at Sunderland Language Center, Middlebury College.

*Doctor of Modern Languages*
The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program. We strongly recommend at least an advanced undergraduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; four graduate courses in a second language (French, German, Italian or Russian); comprehensive examinations in Spanish; one year's residence in Spain; proof of successful teaching experience; and a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Spanish and audit a third course which provides the context for the qualifying paper. The instructor of the audited course becomes the director of this paper, which must be begun and completed within the six weeks of the graduate session.

Inquiries should be addressed to the Dean of the Language Schools, Sunderland Language Center, Middlebury College.

*Transfer Credits*
After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees

may request permission from the dean to transfer from another institution a maximum of the equivalent of three units of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred, i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree.

In past years two-week graduate seminars have been offered in some of the Language Schools. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and that the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. Two-week seminar units may not be applied toward the M.M.L. or D.M.L. degrees.

To obtain approval for a transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credits towards an advanced degree at an accredited college or university; that the courses are taught entirely in Spanish in the areas of language analysis, culture and civilization, literature, or professional preparation. Language practice courses may not be transferred, and the courses should not duplicate those already taken for degree credit. This information must be sent to the dean of the Spanish School for approval prior to the student's registration in the course.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by May 31 of the year of graduation for August degree candidates and by January 10 for March degree candidates. Whether earned at Middlebury College or transferred from another institution, all credits and units applied towards a degree must be earned within a period of ten years. For example, units earned in 1983 would not be eligible for an M.A. degree awarded in 1994.

### *Auditing*

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the Spanish School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs **per** week are $975 (tuition $600; room and board $375).

## *Financial Aid*

Middlebury College offers financial assistance to a substantial percentage of students attending the summer sessions and the graduate academic year programs abroad. Aid for the summer is in the form of grant and/or work. Loans may also be available to students enrolled in a Middlebury College degree program. Aid for the academic year abroad is in the form of grant and loan. (Please note: Financial aid for study abroad is not available to undergraduates from other institutions. Consult the financial aid office at your home institution.)

Financial aid is offered on the basis of financial need as determined by the Office of Financial Aid. The Language Schools Financial Aid Application and current federal tax returns are the primary documents used in determining eligibility, although additional information may also be requested. If you are not a U.S. citizen, a permanent resident alien, or a Canadian citizen, you must complete the Foreign Student Financial Aid Form, which is available from the Office of Financial Aid.

Our financial aid budget is limited and does run out, so you should send a **complete** application to the Office of Financial Aid as soon as possible after January 1, 1994 to insure the best possible chance of receiving aid. A complete application includes all relevant documents as listed on the checklist on the first page of the Language Schools Financial Aid Application. We will begin reviewing your application for completeness upon receipt of the first document you send. Aid decisions for students going abroad are made at the same time as those for students in the summer session; we will make aid decisions on a rolling basis for those students whose applications are complete **and** who have been accepted to the School.

The only cost for the academic year that is payable to Middlebury College is tuition. In cases where financial aid exceeds tuition and will be used to cover a portion of living expenses, the balance of aid will be sent to you abroad, in care of the director of your school. Federal regulations state that enrollment must be verified before funds can be disbursed. Therefore, you should plan to have money available to cover travel, books, and the first month of living expenses abroad. Your refund will be sent to you in two disbursements: the first one after fall registration, and the second one at the beginning of the second semester. Students receiving financial aid to go abroad will receive information from the Office of Financial Aid during the summer detailing the logistics of the academic year aid package; individual appointments may also be made.

Please address inquiries about financial aid to the Office of Financial Aid, The Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, or call (802) 388-3711, ext. 5158. To obtain a Language School application, call the Language School to which you wish to apply.

***Scholarships***
The following scholarships have been established in honor of friends or faculty of the Spanish School: *The Jan Borgia Scholarship Fund, The Juan A. Centeno Memorial Fund, The Anna and Luke J. Nolfi Scholarship Fund, The Joel A. Smith Fund for the Spanish School Abroad, and The Spanish School Alumni Association Scholarship*. Students do not apply directly for scholarships. All financial aid applicants will automatically be considered for these awards.

## *Fees*

A non-refundable fee of $40 must accompany each new student's application. Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit, which must be paid within 30 days of acceptance, guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1994 of their decision to cancel their enrollment. After May 1 and until registration at the summer session, students who cancel will lose the enrollment fee, but receive a refund for any other payments made. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

The extra course fee for the six week session is $865. Permission to register for a fourth unit of credit must be requested in writing before the beginning of the session.

## *Application and Admission*

Students may apply for admission for a single summer at any level, for the junior-year program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Madrid. In a given summer, students may enroll in courses in

one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space. Decision on level of study is determined by student performance on a placement test administered by mail upon receipt of the application. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed on a rolling basis until the start of the session, or for as long as space is available. As the school may be fully subscribed by April 1, early application is desirable.

For more information or an application, contact the Spanish School at:

Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131
802-388-3711, Extension 5538
Extension 5543 - Junior Year Abroad

*Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.*

## *Administration, Faculty and Staff*

**Director: Frank Casa**, Ph.D., University of Michigan. Professor Casa has published numerous books and articles on the literature of the Spanish Golden Age, among them *The Dramatic Craftsmanship of Moreto* and, most recently, the second volume of *Editing the Comedia*. He is also on the editorial board of several scholarly journals. Professor Casa was chair of the department of Romance languages at the University of Michigan and has also been Chief Reader for the College Board Advanced Placement Program in Spanish.

**Dean: (summer) Gustavo Mejía** holds a *licenciatura* in philosophy and letters from the University of the Andes, and received both a Master's degree and a doctorate from the University of Essex, Great Britain. He has taught at several universities in his native Colombia, at Vassar College and Middlebury College in the United States. Prof. Mejía is the director of the Middlebury School in Spain. His publications include short stories, poems, and articles on literary criticism, the most important of which are his editions of *María* by Jorge Isaacs and the *Obra completa* of José A. Silva in collaboration with Eduardo Camacho.

**Dean: (winter) Roberto Véguez**, from Cuba, received his Ph.D. from the University of Wisconsin-Madison. He began teaching at Middlebury College in 1972 and in 1974 joined the Spanish School where he has served as Dean and Acting Director. Professor Véguez was a visiting professor in 1990-91 at the U.S. Military Academy in West Point. He also directed the School in Spain in the fall of 1991.

*Faculty*

**Ion Agheana** is professor of Spanish at Hope College in Michigan. With a Ph.D. from Harvard, Professor Agheana has written on the literature of the Spanish Golden Age as well as on Borges. Among his works are: *The Situational Drama of Tirso de Molina; Jorge Luis Borges: Existentialism and the Dynamics of Surprise, The Meaning of Experience in the Prose of J. L. Borges*, and a *Reasoned Thematic Dictionary of the Prose of J. L. Borges*.

**Luis Beltrán** was born in Salamanca, where he attended the university and received his *licenciatura* in modern philology and law. He subsequently studied in the United States on a Fulbright Scholarship and earned his M.A. in English and Ph.D. in comparative literature from the University of Michigan. Since 1965, he has been teaching at the University of Indiana where he is a professor of Spanish and comparative literature. Among his publications are: Ra*zones de Buen Amor, La arquitectura del humo: una reconstrucción del Romancero gitano, Las cantigas de loor de Alfonso el Sabio.* He has also published several collections of his own poetry and a novel.

**Robert Blake** received his Ph.D. from the University of Texas at Austin and is an associate professor of Spanish at the University of California at Davis with a specialization in linguistics. He has published widely in the areas of Spanish dialectology, syntax, and linguistic history. Professor Blake is co-author of A*l corriente* (2nd ed.), a second-year Spanish textbook based on authentic reading materials. He is also a leader in the development of computer-assisted materials for the teaching of Spanish, including *Recuerdos de Madrid*, a ten-part computer adventure for the Macintosh.

**Carlos Cañeque Solá** from Barcelona, received an M.A. in sociology from Yale and a doctorate in political science from Madrid's Universidad Complutense. His books deal with topics in political science *(Dios en América: Una aproximación al conservadurismo político-religioso en los Estados Unidos; La nueva derecha americana*), and film (he is co-author of *Con y sobre Berlanga*). He is currently professor of political science at the Universidad Autónoma of Barcelona.



**Matilde Olivella de Castells** received her doctorate from the University of Havana. She has taught at Rutgers University and California State University, Los Angeles, where she received both the Outstanding Professor and Merit Awards. She has been a member of the Spanish Development Committee of the College Board and the California Foreign Language Competency Project. She is the author of several textbooks among which are *Lengua y lectura, La lengua española, Mundo hispano, ¡Ya comprendo!*, and *Mosaicos.*

**Rafael Castillo**, from Bilbao, Spain, studied music and classics in Spain, obtaining a *licenciatura* in philosophy and letters from the University of Madrid and a degree in piano and music from the Conservatorio Superior de Música in Bilbao. In 1970, he won a Fulbright Scholarship to study linguistics at the University of Illinois in Urbana, where he received a Ph.D. in 1975. He has taught at the Ohio State University and the University of California at Berkeley. Since 1975, he has been a member of the faculty at the Spanish School summer session and, since 1978, of the School in Spain. He also teaches in Boston University's program in Spain.

**Angel Chiclana** received a doctorate in romance philology from the University of Sevilla and in modern philology from the Complutense University of Madrid. He has taught at Italian and North American universities and since 1971, at the Complutense, where he is also vice-dean of the faculty of philology. He has published widely on medieval and renaissance topics and on Hispano-Italian literary relations. He has also published critical editions of La *lozana audaluza* and *La divina comedia*, as well as a translation and critical edition of two comedies by Pietro Aretino.

**Jaime Concha**, from Chile, received a *licenciatura* in philosophy from the University of Concepción, where he has also taught. Before accepting his current position at the University of California in San Diego, he taught in France and at the University of Washington. He received a Guggenheim Fellowship for 1978-79 and he was a member of the Board of Governors of the Humanities Research Institute. His numerous publications include studies on twentieth-century poetry and the sixteenth-century colonial period in Latin America. He has published monographic studies on Neruda, Darío and Huidobro. His latest publication is *Gabriela Mistral* (Madrid, 1987) and he is now working on a book on Sarmiento.

**Elizabeth Davis** received her education at the University of Arizona and Yale University. She specializes in 16th and 17th century Spanish literature which she currently teaches at the Ohio State University. Professor

Davis has also taught at Dartmouth College and the University of Oregon. Her publications include articles on the poetry of Quevedo, San Juan de la Cruz, and on the Magdalenic figure in Golden Age lyric. She is currently working on a book on Golden Age epic.

**María Luisa Escalante**, from Mexico, received her *licenciatura* in journalism from the Universidad Nacional Autónoma where she also studied hispanic linguistics. She taught Spanish at the Centro de Enseñanza para Extranjeros at the UNAM. She is presently a lecturer at the University of Michigan and a contributor to cultural publications in Mexico.

**Olga Gallego de Blibeche**, from Madrid, received a *licenciatura* in English literature and linguistics from the Complutense and an M.A. and Ph.D. in applied linguistics and second language acquisition from Pennsylvania State University. She is currently assistant professor of applied and theoretical linguistics and basic Spanish program director at Wayne State University in Detroit.

**Lourdes García-Macho**, from Madrid, has a *licenciatura* and a doctorate in romance philology from the University of Salamanca and teaches at the Universidad Nacional de Educación a Distancia. Among her publications are: *Aportaciones al diccionario crítico-etimológico castellano e hispánico de J. Corominas y J. A. Pascual* and *Léxico castellano de los vocabularios de Antonio Nebrija.*

**María Luz Gutiérrez Araus**, from Burgos, Spain, received her Ph.D. in Hispanic philology from Madrid's Universidad Complutense in 1974. She is now a professor of Spanish grammar at the Universidad Nacional de Educación a Distancia in Madrid. She is vice president of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are E*structuras sintácticas del español actual* and *Lengua española* (co-author).

**Elizabeth Guzmán,** from Chile, studied at the University of Santiago where she specialized in the teaching of English and has an M.A. from the University of West Virginia. She is finishing a doctorate at the University of Pittsburgh with a specialization in applied linguistics. She has supervised language instruction in Chile, the University of Pittsburgh and the University of Michigan.

**Marian B. Labrum**, originally from Montevideo, Uruguay, is an assistant professor of Spanish and



translation, and director of the Spanish translation program at Brigham Young University, where she has also been appointed Director of Language Instruction. She is a member of the Honors and Awards Committee of the American Translators Association and the editor of the ATA Monographic Series for 1995-96. She has written many articles and conducted many national and international demonstrations on the art and methodology of translation and interpretation. She holds the degree of Doctor of Modern Languages from Middlebury College.

**Isabel C. Livosky**, from Argentina, received her Ph.D. from New York University. In addition to being active as a translator, she has edited works by Gracián, *Bibliographic Index for Spanish and Spanish-American Studies in the United States*, and two volumes of the series *The Analysis of Hispanic Texts: Current Trends in Methodology*. A Wilson and Fulbright Scholar, she received an award for excellence in teaching from Knox College, where she is an associate professor of Spanish and director of their program in Barcelona.

**Ana Martínez-Lage** has received advanced degrees from Spain, France, and the United States, where she completed her Ph.D. in applied linguistics and second language acquisition at the Pennsylvania State University. She was the Language Program Director at the University of California, Irvine and has just completed a composition textbook for intermediate Spanish. She is teaching at George Mason University in Virginia.

**Victor Manuel Medina Cervantes**, from Mexico, received a *licenciatura* in dramatic literature and theater from the Universidad Nacional Autónoma of Mexico. He began his professional work with the staging of two plays of Tirso de Molina and has since worked in various aspects of the dramatic arts. He has also worked in Mexican television and films. His teaching interests are in the area of comparative dramatic literature.

**José G. Moreno de Alba** received his doctorate in Hispanic linguistics from the Universidad Nacional Autónoma of Mexico, where he is now a professor. He is a member of the Mexican Academy of Letters and has lectured in the former Soviet Union, Germany, and many countries of North and South America. He has written articles and books on linguistic topics, such as *Valores de las formas verbales en el español de México, Morfología derivativa nominal* and, *El español en América* (1988). His new book D*iferencias léxicas entre España y América* will soon appear. He is currently Director of Mexico's National Library.

**Juan Antonio Muñoz** from Seville, Spain, received his *licenciatura* of filología from the University of Seville and is a teacher at the Instituto I. B. Alboro. He has taught for the University of Michigan both in the United States and in its programs abroad and specializes in second language acquisition.

**Carmen M. Nieto,** from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught the second year of Spanish in the intensive Spanish program at the Residential College at the University of Michigan for 4 years. From 1990-91, she worked as a translator for the Federal Government in several national and international conferences. During the 1991-92 academic year, she taught at the United States Military Academy, West Point.

**Manuel Pastor**, a native of León, Spain, is professor and chair of the department of political science at the Universidad Complutense in Madrid. He did graduate studies at the University of Wisconsin and has been a visiting researcher at Princeton University, Columbia University, and the University of Minnesota. From 1980-84 he was Assistant Secretary General of the Universidad Internacional Menéndez y Pelayo in Santander. He is a specialist in political theory and contemporary political ideologies, and is author of the following books: *Los orígenes del fascismo en España, Ensayos sobre la dictadura, Bonapartismo y fascismo, Lecturas de ciencia política, Introducción a la Teoría del Estado, Ideologías y movimientos políticos contemporáneos, Ciencia política*, and co-author of a collective work on *La transición política en España*. Since 1974, he has also been a professor at the Institute of European Studies in Madrid.

**Jorge Plata**, born in Bogotá, Colombia, graduated from the University of the Andes, where he began his theater career in 1966. He is a professor of literature and theater at several universities in Bogotá and a founding member of the Teatro Libre de Bogotá (1973), where he has served as actor, director and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the Teatro Libre. He has written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and of a dramatic piece, *Un muro en el jardín* (debut Paris, 1987).

**José Manuel Polo de Bernabé** received his education in France, Spain and the United States, where he earned his Ph.D. from Cornell University. He has taught at Cornell University, SUNY-Albany, and the University of North Carolina at Chapel Hill, where he is currently



associate professor of Spanish and comparative literature. Professor Polo de Bernabé has published one book, *Poesía y conciencia: estudio de la obra de Jorge Guillén* and has two more forthcoming, *Mímesis y teatralidad en el teatro español contemporáneo* and *Theory of Spanish Autobiography*. He has also published numerous articles on nineteenth- and twentieth-century Spanish literature.

**Berislav Primorac**, an associate professor of Spanish at the University of Windsor, Canada, received his Ph.D. from the University of Michigan. He has written on Golden Age theater and has edited Moreto's *El lindo don Diego*, Gorki's *La madre*, and Lope's *El mejor alcalde, el rey*. Professor Primorac has also been chair of the modern languages department and directed a summer program in Spain for many years.

**Alfredo Ramón** was born in San Ildefonso, Segovia, Spain, and has resided all of his life in Madrid. Following his graduation from the Escuela Superior Central de Bellas Artes de San Fernando in Madrid, where he obtained the title of Painter and Professor of Art, he has pursued three active careers: artist, teacher, and lecturer. Since 1957, he has offered courses in both Spanish and Latin American art for the programs in Spain of a number of North American universities and colleges. Professor Ramón has had many one-man shows, the most recent in London, and his paintings hang in various museums in Spain as well as in numerous private collections in Europe, North and South America, and the Far East. In 1991 he received an honorary doctorate from Kalamazoo College.

**Francisco Ruiz-Ramón**, from Spain, received his doctorate in *literaturas románicas* from the University of Madrid. He is Centennial professor at Vanderbilt University and has taught at the University of Chicago and Purdue University as well as the University of Puerto Rico and the University of Oslo in Norway. Among his books are: *Historia del Teatro Español* (8th ed., 1992); *Estudios del teatro español clásico y contemporáneo* (1978); *Calderón y la tragedia* (1984); *Celebración y catarsis* (1988) as well as numerous editions and articles.

**Alberto Ruy-Sánchez Lacy**, from Mexico, is a writer and editor. He is the author of *Tristeza de la verdad: André Gide regresa de Rusia; Una introducción a Octavio Paz* (Premio Fuentes Mares, 1990)**;** *La inaccesible; Al filo de las hojas; Los nombres del aire* (Premio Xavier Villaurrutia) and several others. He received his doctorate at the Université de Jussieu, Paris VII. At present he is the director of the journal *Artes de México*.

**Gustavo Sainz** of Mexico served for ten years as a professor and chair of the department of journalism and

communication sciences of the Universidad Nacional Autónoma of Mexico. He taught at the University of Texas-San Antonio, the University of Wisconsin-Madison, and the University of New Mexico, and is currently at Indiana University, Bloomington. Professor Sainz has received grants from various foundations, including Ford, Guggenheim, Tinker, and the Center for Inter-American Relations. Among his works are: *La princesa del palacio de hierro*, for which he won the Premio Xavier Villaurrutia, *Gazapo*, *Obsesivos días circulares*, *Compadre Lobo*, and *Fantasmas aztecas*. His most recent novels are *Paseo en trapecio*, *Muchacho en llamas*, and *A la salud de la serpiente*.

**Samuel G. Saldívar**, a native of Mexico, is a professor of Spanish at the United States Military Academy, West Point, where he teaches both language and literature. He earned a B.A. in Spanish and an M.A. in foreign language education at Florida State University, and a Ph.D. in Latin American literature at New York University. Dr. Saldívar has published a book, *Evolución del personaje femenino en la novela mexicana*, as well as articles on Mexican literature.

**Javier de Santiago Guervós**, from Salamanca, is professor of Spanish language at the University of Salamanca. He has published and edited several books relating to morphosyntax, lexicology and the application of the computer to the teaching of second languages. His publications include: *El léxico político de la transición española*, the edition of *Homenaje a Eugenio de Bustos Tovar* and articles relating to language on the *Primera Crónica General* and *Historia Troyana*.

**Carmen Vigo-Acosta**, from Uruguay, received her M.A. from Brigham Young University. She has served as assistant director and director for study abroad programs, has taught at the Monterey Institute of International Studies, and has been an instructor for Peace Corps volunteers. She has also developed special Spanish programs for non-traditional students. She now teaches at Mesa Community College.

***Writer-in-Residence***

**Laura Esquivel** is the author of the celebrated novel *Como agua para chocolate* as well as the screen-writer for the equally well-known movie. Ms. Esquivel began her career as a teacher of children for whom she has written plays, stories, and television programs.

***Administrative Staff***

**Audrey A. LaRock** has been the Spanish School assistant since 1986. She previously held the same position for the Middlebury College Schools of Chinese and Japanese.



**Sandra A. Bonomo** has been the Italian School assistant and the secretary to the Spanish/Italian department at Middlebury College since 1986. She now has the added responsibility of handling the juniors in the Middlebury Madrid program.

**Lena I. Santillana**, the assistant for the Middlebury program in Madrid, was born in Cuba, and received her B.A. in German and in history from Walla Walla College in Washington. Lena has attended the Middlebury Spanish program both in Vermont and in Madrid and was awarded her M.A. in August of 1993.

**Karlyn Komives**, bilingual assistant, will receive her B.A. from Middlebury College in May of 1994. She has lived in Costa Rica and has studied in Ecuador.

# *Course Offerings*

## *Intensive Language Courses*

Daily activities normally include three to four hours of classroom instruction plus additional work in the language laboratory. *Schedules, texts and staffing are subject to change.*

+ designates courses in the seven-week session.

### *Level 100*

The beginning student will enroll in all three of the following courses for a total of three units.

**101-102-103 Beginning Spanish+** Guzmán, Vigo-Acosta

This course is designed for beginners who want to master the basic structures and vocabulary of the language. An ordered presentation based on language in its situational context will focus on all four of the language skills: understanding the spoken word, speaking, reading and writing. The course will consist of four one-hour sessions daily.

*Required text*: Theodore V. Higgs, Judith E. Liskin-Gasparro, and Frank W. Medley, Jr., *Entradas*, 2nd ed. (Boston: Heinle & Heinle, 1993).

*Recommended text*: Emily Spinelli, *English Grammar for students of Spanish* (Ann Arbor: Olivia and Hill Press).

### *Level 200* Agheana, Castells, Escalante, Nieto

Level 200 courses are part of an integrated program. Intermediate students must take all four courses (201-204) simultaneously for a total of three units.

**201 Intermediate Grammar+**

This course is designed for students to develop solid communicative skills while actively using the grammatical structures of the Spanish language. The course will start with a review of the basic grammatical topics already studied by the students in their first year, and it will move rapidly to engage more complex structures and increase vocabulary, while encouraging an appropriate degree of precision and accuracy. Classroom activities will progress from exercises that foster control of basic, discrete forms toward those that require greater manipulation of larger segments of language. Using rather than merely knowing is stressed in this course.

*Required text*: Mary Lee Bretz and Trisha Dvorak, *Pasajes: Lengua*, 3rd ed., (New York: McGraw-Hill, 1992).

**202 Conversation+**

This course corresponds thematically to the grammar course. It is designed to encourage students to activate and personalize the forms, the structures, and their increasingly rich vocabulary through meaningful and purposeful communication within authentic contexts. Attention to pronunciation and accent is incorporated into the conversational framework of the program. The activities, which focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through role-play, presentation, debate, and collaborative language use in a variety of content areas.

*Required texts*: Mary Lee Bretz and Trisha Dvorak, *Pasajes: Actividades*, 3rd ed. (New York: McGraw-Hill, 1992); Mary Lee Bretz and Trisha Dvorak, *Pasajes: Cuaderno de práctica*, 3rd ed. (New York: McGraw-Hill, 1992).

**203 Composition+**

This course complements 201 and 202 with a focus on writing skills. Students will read an assortment of passages in a variety of genres, covering topics related to major events, traditions, beliefs, and accomplishments of the Spanish-speaking world. These readings will serve as topical springboards for writing opportunities. Writing will be practiced primarily as process rather than product; and will include pre-writing, multi-draft, peer review and evaluation stages. Writing activities are intended to be purposeful and linked to real-world needs.

*Required text*: Mary Lee Bretz and Trisha Dvorak, *Pasajes: Cuaderno de práctica*, 3rd ed. (New York: McGraw-Hill, 1992); Mary Lee Bretz and Trisha Dvorak, *Pasajes: Cultura*, 3rd ed. (New York: McGraw-Hill, 1992).



**204 Cultural Approaches+**

This course seeks to develop an understanding of and an appreciation for the many cultures that are properly identified as Hispanic. Through a four-skills approach, linguistic functions such as description, narration, and comparison will be targeted. Analytical skills will be fostered, and insights will be facilitated and nurtured through cultural exploration and inquiry.

*Required text*: Mary Lee Bretz and Trisha Dvorak, *Pasajes: Cultura*, 3rd ed. (New York: McGraw-Hill, 1992).

## *Level 300*

Level 300 courses are part of an integrated program. Advanced students must take all four courses (301-304) simultaneously for a total of three units. Students may pre-register for 304A or 304B but class size is limited and registration will be handled in the order in which they are received in the mail up to the limit for the section.

**301 Grammar and Composition+**

Primorac, Gallego

This course will stress the expansion of students' active vocabulary and writing skills at the third-year level. Classroom activities will center on thorough review of the most problematic aspects of the Spanish grammar, as well as active use of the language taken directly from original texts. New vocabulary will be introduced through the reading of a variety of texts taken from the cultural, political and literary world.

*Required text*: John B. Dalbor and H. Tracy Sturcken, *Spanish in Review*, 2nd ed. (New York: John Wiley & Sons).

**302 Contemporary Hispanic Literature+**
Davis, Véguez

This course is designed to introduce students to the reading of advanced texts. Students will improve their reading skills, become familiar with major topics of Hispanic literature and acquire a knowledge of the nature of literary expression.

*Required texts*: María Luisa Bombal, *La última niebla. La amortajada* (Barcelona: Seix Barral, 1990); Antonio Buero Vallejo, *La doble historia del Doctor Valmy*, Selecciones Austral 15 (Madrid: Espasa-Calpe, S.A., 1984); *Cinco maestros*, Alexander Coleman, ed. (New York: Harcourt Brace Jovanovich, Inc., 1969); Frank Dauster and Leon Lyday eds., *En un acto: Diez piezas hispanoamericanas* (Boston: Heinle & Heinle, 1983); Ramón Sender, *Réquiem por un campesino español* (Barcelona: Destino, 1990).

**303 Conversation+** Muñoz

This course complements 301 and 302 and is designed to help students develop their oral proficiency. Oral presentations, role-playing and peer teaching are all used to offer diverse opportunities for self-expression.

*Required text*: Special material in course pack form to be purchased at Middlebury.

**304A Spanish Culture+** Primorac

This course will deal with the evolving culture and civilization of Spain. It is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, art, politics, etc., that have contributed significantly to the shaping of modern Spain.

*Required text*: Juan Kattan-Ibarra, *Perspectivas culturales de España* (Lincolnwood, IL: National Textbook Company, 1989).

**304B Hispanic Culture+** Mejía

This course is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, art and politics that have contributed significantly to the shaping of Spanish-American cultures. After a brief introduction covering the pre-Hispanic world and Colonial times, the course will concentrate on Spanish-American cultural history since independence up to and including the Cuban revolution.

*Required text*: Carlos Loprete and Dorothy McMahon, *Iberoamérica: síntesis de su civilización*, 2nd ed. (New Jersey: Prentice-Hall); also, special material in course pack form to be purchased at Middlebury.

**Note: Advanced undergraduates who place above the 300 level will be allowed to take 501.**



## *Graduate Program of Studies*

**Curriculum and Degree Requirements**

Graduate courses are numbered to indicate level of difficulty. First-year graduate students should normally choose their courses at the 500 and 600 levels. Very advanced undergraduates and beginning graduate students not admitted to 502 are expected to choose courses at the 500 level only. Students admitted to 502 may not enroll simultaneously in higher-level language courses, but may take 600-level courses in other areas.

Courses at the 700 and 800 levels are designed for D.M.L. and advanced M.A. and M.M.L. candidates.

**Requirements for the M.A. for students accepted to candidacy beginning with the 1993 session of the Spanish School are as follows:**

1. Summer of admission: three courses, including 502 (formerly 501) Ad*vanced Spanish Language* and 560 *Literary Analysis*. Admission to or exemption from 502 is determined by a placement examination administered by mail. Students admitted to 502 will be placed in the most appropriate section at the time of registration. Students not admitted to 502 will be required to substitute 501. Students exempted from 502 will be required to substitute a 600-level language course. Exemption from 560 may be granted if an equivalent course has been taken. 502 and 560 are prerequisites for courses in the language and literature sequences respectively. The third course may be selected from the offerings in the culture and civilization, literature, or professional preparation areas.

2. Upon successful completion of the first three graduate courses, a student is eligible for admission to official candidacy for the M.A. In some cases, at the discretion of the Spanish School, a student may be required to take a special oral examination to determine if he or she is to be admitted to candidacy.

3. All candidates for the M.A. degree are required to take the following courses:
a. One course in Spanish civilization and culture. Students going to Madrid may not 545 Theat*er Workshop* during the summer.
b. Three language courses (501 or 502 may be counted as one of these)
c. One course in Latin American literature or culture and civilization
d. 560 *Literary Theory and Analysis*
e. Three literature courses (560 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.

4. The other three courses are electives. Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.

*Graduate Course Descriptions*

*Key to three-week courses:*
(I) designates session I (June 30-July 20)
(II) designates session II (July 21-August 10)

Note: One graduate unit is equal to three semester hours of credit. S*chedules, texts and staffing are subject to change.*

*Language*

**501 Advanced Writing** Labrum

This course makes use of translations, summaries, reports, and compositions in order to develop the writing skills of the students. Grammar points are reviewed once a week in formal discussion and in context when the need arises. **Students must also take Advanced Grammar and Reading.**

*Required text*: Eugene Savaiano, *2001 Spanish & English Idioms* (New York: Barrons Educational Series); Guadalupe Valdés, Trisha Dvorak, Thomasina Hannum, *Composicion: proceso y síntesis*, 2nd ed. (New York: McGraw Hill, 1989); also, special material in course pack form to be purchased at Middlebury.

**501 Advanced Grammar and Reading** Saldívar

Students will engage in various activities as they read and analyze a variety of texts to acquire the ability to read and understand advanced texts in literature, criticism and intellectual discourse. In addition, students will receive formal explanations of refined grammatical points reflected in the readings, and undertake a program of vocabulary development focusing on the use of idiomatic expressions. **Students must also take Advanced Writing.**

*Required text*: Patricia Lunn and Janet DeCesaris, *Investigación de gramática* (Boston: Heinle & Heinle, 1992); also, special material in course pack form to be purchased at Middlebury.

**Note: 501 replaces the former Level 400 advanced grammar course. It has been designed to accommodate graduate students who have placed below the level of the required 502 course. Students placed in this course must take two sections - Advanced Writing and Advanced Grammar and Reading. Each section meets one hour a day. Upon successful completion of this course, students will have satisfied the 502 requirement and will receive one unit of graduate credit. This**



**course is also open to advanced undergraduates placing higher than the 300 level but these students should consult with their home institutions on whether or not they will accept transfer credit.**

**502 Advanced Spanish Language**
García-Macho, Gutiérrez Aráus

The course is a detailed study of some of the more difficult points of grammar and usage: preterite and imperfect; the subjunctive; the infinitive and the gerund and their use in verbal periphrases; *ser* and *estar;* the conditional; personal pronouns and the particle *se;* prepositions. (1 Unit)

*Required text*: C. Moreno and M. Tuts, *Curso de perfeccionamiento: Hablar, escribir y pensar en español* (Madrid: Sociedad General Española de Librería, 1993).

**Note: 502 is obligatory for all first-year graduate students, except those exempted on the basis of the placement test. Those with low placement examination scores will be required to substitute 501 for this course.**

**518 Syntax of the Spanish Sentence**
Santiago Guervós

This course begins with a consideration of the structure of the simple sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercises, identification, segmentation and analysis of the various types of sentences studied. (1 Unit)

*Required text*: Special material in course pack form to be purchased at Middlebury.

**519 The Spanish Subjunctive** Santiago Guervós

The course will be an in-depth analysis of the subjunctive within simple and compound sentences with special attention paid to adverbial structures. The emphasis will be on its practical use in contemporary Spanish both in written and oral forms. (1 Unit)

*Required text*: Julio Borrego, José J. Gómez Asencio, and Emilio Prieto, *El subjuntivo: valores y usos* (Madrid: Sociedad General Española de Librería, 1986).

*Recommended texts*: J. F. García Santos, *Sintaxis del español: Nivel de perfeccionamiento* (Salamanca: Universidad de Salamanca, 1993).

**601 Composition and Stylistics** Gutiérrez Araus

This course is designed to prepare the advanced student to handle a variety of advanced topics in written Spanish and to improve expressive abilities by appropriate use of form and content. The aim of this course is to teach mastery of the contemporary idiom. (1 Unit)

*Required text*: Fernando Lázaro and V. Tusón, *Curso de lengua española* (Madrid: Ediciones Anaya, S.A., 1989).
*Recommended text*: *Diccionario de la lengua española* (Madrid: Ediciones Anaya, S.A.).

**614 The Spanish Language in America (II)** Moreno de Alba

Using literature, linguistics and history, this course will study the most important aspects of American Spanish. Beginning with a consideration of the influence of the Andalusian dialect and of native American languages on the development of Spanish, the course will then study the grammatical, lexical and phonetical differences that characterize the different linguistics zones and the current developments that help shape the unity and variety of American Spanish. This course meets two hours a day. (1 Unit)
*Required text:* Moreno de Alba, *El español de América*, 2nd ed. (Mexico: Fondo de Cultura Económica, 1993).

**620 History of the Spanish Language** Castillo

A survey of the development of the Spanish language from Latin to the present forms of Peninsular and Latin-American Spanish. (1 Unit)
*Required text*: Rafael Lapesa, *Historia de la lengua española*, 9a ed. (Madrid: Gredos, 1983).

***Culture and Civilization***

**545 Theater Workshop** Plata

The purpose of the workshop, conceived as a linguistic and cultural experience, is to expose students to the nature of drama and to acquaint them with a selection from Spanish dramatic literature. The work for the course will be of a practical nature and will have two stages. The first stage introduces the students to the basics of acting through dramatic readings, exercises in speech and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 Unit)
**Students going to Madrid may not take this course during the summer.**

**546 Two Visions of Spain: Buñuel and Berlanga (II)** Cañeque

This course will analyze the aesthetic and literary tradition of Spanish cinema through the study of the films of two of Spain's most renowned directors, Luis García Berlanga and Luis Buñuel. Special attention will be paid to Buñuel's surrealism and Berlanga's neo-realism and black humor. The course meets two hours a day in addition to the screenings outside of class time. (1 Unit)
*Required text*: Carlos Cañeque and Maite Grau, *¡Bienvenido Mr. Berlanga!* (Barcelona: Destino, 1993). Other reading materials will be made available during the course.

**549 Mexican Life and Art of the 20th Century** Ruy-Sánchez

This course will analyze the social and intellectual background that gave rise to three great moments of Mexican art of the 20th Century: the murals of the thirties, the neo-vanguardist rupture of the sixties and the present day movement of young neo-mexicanists. (1 Unit)
*Required texts*: Jean Charlot, *El Renacimiento del muralismo mexicano, 1920-1925* (Mexico: Ed. Domés, 1985); Octavio Paz, *Los privilegios de la vista* (Mexico: Fondo de Cultura Económica, 1989).

**551 Modern Spanish Painting** Ramón

The course will study Spanish painting from the death of Goya. The first part will be dedicated to Spanish Art of the 19th Century and its connection with the movements then in vogue, Neoclassicism, Romanticism and Realism. The second part will deal with contributions of 20th century painting: Picasso, Juan Gris, Cubism, Dalí, Surrealism as well as some reflec-

tions on modern sculptors such as Gargallo and Julio González. Midterm and final exam. (1 Unit)

*Required texts*: Valeriano Bozal, *Historia del arte en España desde Goya hasta nuestro días* (Madrid: Fundamentos, 1972); Carlos Reyes, *La pintura de historia de España* (Madrid: Cátedra); J. Azcárate, A. Pérez Sánchez, *Historia del arte* (Madrid: Anaya).

*Recommended Texts*: María-Elena Gómez-Moreno, *Pintura y escultura españolas del S. XIX* (Madrid: Cátedra); *Pintura del Siglo XIX* (Madrid: Ministerio de Cultura).

**552 Political and Intellectual History of Spain (II)**

Pastor

This course will deal with major developments in Spanish history from Peninsular Union to European Union. Topics will include Spanish and regional nationalism; the main political phases of modern Spain: absolutism, liberalism and democracy; political ideologies and political parties; tradition and modernity; transition from authoritarianism to democracy; problems of democratic consolidation and European unification. This course meets two hours a day. (1 Unit)

*Required texts*: Julián Marías, *España inteligible* (Madrid: Alianza Editorial, 1985); J. Ortega y Gassett, *España invertebrada* (Madrid: Alianza); Pierre Vilar, *Historia de España*, 24a ed. (Barcelona: Crítica, 1990). Other relevant articles will be distributed in class.

***Literature***

**560 Literary Theory and Analysis**

Beltrán, Davis, Livosky, Polo de Bernabé

This course examines the foundations of literary analysis and theory. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry and drama. In addition, students are expected to become acquainted with some of the major issues and trends in modern critical theory. Each student will produce several analyses of Hispanic texts and actively participate in class discussions. (1 Unit)

*Required texts*: N. H. Abrams, *A Glossary of Literary Terms*, 5th ed. (New York: Holt, Reinhart and Winston, 1988); Jorge Luis Borges, *Ficciones*, 18a ed. (Madrid: Alianza Editorial, 1990); Miguel de Cervantes, *Novelas ejemplares*, vol. II (Madrid: Cátedra); Benito Pérez Galdós, *El amigo Manso* (Madrid: Alianza Editorial, 1972); Ymelda Navajo, *Doce relatos de mujeres* (Madrid: Alianza, 1987); C. Virgilio, T. Valdivieso and E. Friedman, *Aproximaciones al estudio de la literatura hispánica*, 2d ed. (New York: McGraw-Hill, 1989).



**Note: This course is obligatory for all first-year graduate students. Exemption may be granted if an equivalent course has been taken.**

**575 The Historic Novel and Social History**

Chiclana

Benito Pérez Galdós, the great renovator of Spanish prose narrative, sought in his historical novels to present and explain the great events that shaped modern Spanish society. This course will focus on some of these novels with the purpose of analyzing the various social, cultural and institutional crises of that period and their literary representation. (1Unit)

*Required texts*: Gerald Brenan, *El laberinto español* (Madrid: Barcelona: Plaza y Janes, 1985); Juan Ignacio Ferreras, *El triunfo del liberalismo y de la novela histórica 1830-1870* (Madrid: Taurus, 1976); Benito Pérez Galdós, *Mendizábal, La primera república, Cánovas* (Madrid: Alianza).

*Recommended texts*: Manuel Tuñón de Lara, *La España del siglo XIX* (Barcelona: Editorial Laia, 1974).

**583 Spanish Literature to the Seventeenth Century**

Casa

This course will study representative works of medieval and Golden Age Spanish literature. It will deal with the medieval and Renaissance views of human life as well as with the social, religious and intellectual preoccupations of Spain during this period. Students will write short papers and take a final examination. (1 Unit)

*Required texts*: Pedro Calderón de la Barca, *El médico de su honra*, ed. Cruikshank (Madrid: Castalia); Miguel de Cervantes, *Novelas ejemplares*, vol. I (Madrid: Cátedra); *Lazarillo de Tormes*, ed. Francisco Rico (Barcelona: Editorial Planeta, 1980); Jorge Manrique, *Coplas a la muerte de su padre* (Madrid: Castalia didáctica); Tirso de Molina, *El burlador de Sevilla*, ed. Joaquín Casalduero (Madrid: Cátedra); *Poesía lírica del Siglo de Oro*, ed. Elias L. Rivers (Madrid: Cátedra, 1985); Fernando de Rojas, *La Celestina*, ed. Bruno Damiani (Madrid: Cátedra, 1970).

**584 Spanish Literature of the Nineteenth and Twentieth Centuries** Ruiz Ramón

This course will review some key texts of nineteenth- and twentieth-century Spanish literature. The main goal is to trace a coherent articulation of the different genres as well as to analyze these works as representative of different cultural discourses. The texts represent various phases of this period: romanticism, realism, the break-up of literary canons, the period of the dictatorship, and post-vanguardism. (1 Unit)

*Required texts*: Dámaso Alonso, *Hijos de la ira* (Madrid: Austral); José de Espronceda, *El estudiante de*

*Salamanca* (Madrid: Cátedra); Carmen Martín Gaite, *El cuarto de atrás* (Madrid: Destino Libro, 1978); Benito Pérez Galdós, *Torquemada en la hoguera* (Madrid: Alianza); Federico García Lorca, *La casa de Bernarda Alba* (Madrid: Cátedra); Luis Riaza, *El desván de los machos y el sótano de las hembras* (Madrid: Cátedra, 1978); Angel Saavedra, Duque de Rivas, *Don Alvaro* (Madrid: Cátedra); Ramón del Valle-Inclán, *Luces de Bohemia*, Selecciones Austral (Madrid: Espasa-Calpe, 1980); Antonio Buero Vallejo, *El tragaluz* (Madrid: Castalia Didáctica, 1971).

**585 Latin American Literature to the Nineteenth Century** Medina

We will study representative works of the period that encompasses Colonial times, the Wars of Independence and the development of national consciousness. (1 Unit)

*Required texts*: Bernardo de Balbuena, *La grandeza mexicana*, Colección "Sepan Cuantos" (Mexico: Porrúa); Francisco Cervantes de Salazar, *México en 1544*, Colección "Sepan Cuantos" (Mexico: Porrúa); Sor Juan Inés de la Cruz, *Loa para el auto sacramental de "El Divino Narciso"* (Mexico: Fondo de Cultura Económica); José Joaquín Fernández de Lizardi, *El Periquillo Sarniento* (Barcelona: Sopena); Salvador Novo, *Nueva grandeza mexicana* (Mexico: UNAM, Textos de Humanidades); Manuel Paynó, *El hombre de la situación*, Colección "La matraca" (Mexico: Premiá Editora).

**586 Latin American Literature from Modernismo to the Contemporary Period** Sainz

Starting with mo*dernismo*, the class will review the evolution of Latin American literature from the end of the nineteenth century to the present. Particular emphasis will be placed on those authors and texts that reflect the main renovating movements of this literature. Special emphasis will be placed on the contradictions implicit in the central figure of the writer as the product and the enemy of his or her society. (1 Unit)

*Required texts*: Jorge Luis Borges, *Ficciones* (Madrid: Alianza); Julio Cortázar, *Los relatos, I. Los ritos* (Madrid: Alianza, 1993); Rubén Darío, *Azul* (Mexico: Porrúa); José Eustaquio Rivera, *La vorágine* (Madrid: Alianza); Elena Garro, *La semana de colores* (Mexico: Grijalbo, 1989).

**669 Paradigms of Golden Age Drama** Ruiz Ramón

The principal purpose of this course is to present Spanish classical theater in its double function as reading text and as theatrical text. The class will look at the various levels of theatrical communication as well as problems relating to ideology, dramaturgy, representation and reception of the dramatic work. Focus will be on the three primary texts of this genre as models or paradigms of classical theater. (1 Unit)



*Required texts*: Pedro Calderón de la Barca, *La vida es sueño* (Madrid: Cátedra); Tirso de Molina, *El burlador de Sevilla* (Madrid: Cátedra); Lope de Vega, *Fuenteovejuna* (Madrid: Cátedra, 1985).

**679 Romancero from El Cid to García Lorca** Beltrán

Spanish romances is both one of the oldest and one of the most contemporary literary forms that reflect the reality around them. The class will examine the theories about their origins as well as their possible classification, relation to the epic and their use in narrative and dramatic forms. Texts will be selected from the Middle Ages, the Golden Age and modern times. (1 Unit)

*Required Texts*: Federico García Lorca, *El romancero gitano* (Mexico: Letras Hispánicas, 1987); Ramón Menéndez Pidal, *Flor nueva de romances viejos* (Madrid: Austral, 1990).

**681 Spanish-American Essay** Concha

A study of the principal essays by Latin-American writers from Bolívar, to Borges, to Paz. The course will consider not only the content of these works but also the context in which they were written and the contribution that they made toward the creation and the understanding of Latin-American culture. (1 Unit)

*Required texts:* Simon Bolívar, "Carta de Jamaica"; Jorge Luis Borges, *Discusión* (Buenos Aires: Emecé Editores, 1964); José Carlos Mariátegui, *Siete ensayos de interpretación de la realidad peruana* (Montevideo: Biblioteca de Marcha, 1970); José Martí, *Nuestra América* (Caracas: Biblioteca Ayacucho, 1977); Octavio Paz, E*l laberinto de la soledad* (Mexico: Fondo de Cultura Económica, 1982). Also texts by Andrés Bello and Domingo Faustino Sarmiento.

**683 The Development of the Spanish-American Novella** Concha

This class will study a particularly interesting but often neglected genre, the short novel or *novella*. Spanish-American literature offers extremely interesting examples of this literary genre as written by some of its major writers. The class will analyze its elements, structure, and themes. (1 Unit)

*Required texts*: Alejo Carpentier, *Concierto barroco* (Mexico: Siglo Veintiuno Editores, 1975); Julio Cortázar, "El perseguidor"; José Donoso, *El lugar sin límites* (Mexico: Joaquin Mortiz, 1971); Carlos Fuentes, *Aura* (Mexico: Ediciones Era, 1989); Gabriel García Márquez, *Crónica de una muerte anunciada* (Barcelona: Seix Barral, 1983); Pablo Neruda, *El habitante y su esperanza* (Santiago, Chile: Ediciones Ercilla, 1940); Juan Carlos Onetti, *Cuando entonces* (Madrid: Mondadori, 1987).

**761 Modern Critical Theory and Its Application to Hispanic Texts** Polo de Bernabé

This course has been designed to provide students of Hispanic literature with the knowledge of modern critical theory that has become indispensable in the academic world of today. The first part of the course will be devoted to a survey of the principal issues and trends in the field. The second part will concentrate on an in-depth study of three major approaches: ideology, psychoanalysis and feminism. Spanish and Spanish-American literary texts and films will be used to illustrate the discussions. Mid-term, application paper and active class participation are required. (1 Unit)

*Required texts:* María Luisa Bombal, *La última niebla. La amortajada* (Barcelona: Seix Barral, 1990); Alexander Coleman, ed. *Cinco maestros* (New York: Harcourt Brace Jovanovich, Inc., 1969); Terry Eagleton, *Literary Theory: An Introduction* (Minneapolis: Univ. of Minnesota Press, 1983); Anthony Easthrope, ed. *A Cultural and Theory Reader* (Toronto: University Press, 1992); Carlos Fuentes, *Aura* (Mexico: Ediciones Era, 1989); David Lodge, ed. *Modern Criticism and Theory: a Reader* (London: Longman, 1988); Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (London: Routledge Chapman & Hall, 1985); Elizabeth Wright, *Psychoanalitic Criticism: Theory to Practice* (London: Routledge Chapman & Hall, 1984); José Zorilla, *Don Juan Tenorio*, Nueva Austral 51 (Madrid: Espasa Calpe, 1990).

**785 From Novels to Films** Esquivel, Sainz

In this course we will study three important and disturbing, almost scandalous, contemporary novels first by dealing with their literary qualities and then by comparing them with their cinematographic versions, to assess what was gained and lost in the process. A fourth novel not yet in film form will also be analyzed and then transformed into a movie script by the class under the direction of Laura Esquivel. Viewing of films will be done outside of the class. (1 Unit)

*Required texts*: Laura Esquivel, *Como agua para chocolate* (Mexico: Planeta, 1989); Carlos Fuentes, *Gringo viejo* (Mexico: Fondo de Cultura Económica); Manuel Puig, *El beso de la mujer araña* (Madrid: Seix Barral, 1983); Gustavo Sainz, *Gazapo*, (Mexico: Joaquín Mortiz, 1967). This novel will be used by students to prepare a movie script.

*Professional preparation for Teachers*

**690 Macintosh Computers in the Extended Classroom (I)** Blake

This three-week course will train the student to create courseware for teaching foreign languages. By the end of the course, students will have acquired the



tools needed to author computer courseware. The course is open to novice users of Macintosh but some familiarity with the Macintosh interface (e.g. knowledge of MacWrite or MacPaint) is highly desirable. The class meets two hours a day with additional special sessions to be arranged with the instructor. (1 Unit)

*Required text*: Material in course pack form to be purchased at Middlebury.

*Recommended text*: Rebecca Gold, *HyperCard 2 Quickstart* (Carmel, Indiana: QUE Corp., 1992).

**696 Trends and Issues in the Teaching of Spanish** Gallego

This course will assist teachers and students interested in language learning in clarifying their positions regarding language learning and teaching, both in terms of theoretical issues and in practical approaches to classroom instruction. This course will review second/foreign language acquisition theories and examine their pedagogical application to the classroom. Students will become familiar with different methodologies and teaching techniques in the context of a proficiency orientation. Emphasis will be given to curriculum design and material development for teaching and testing all four skills within a student-centered philosophy of teaching. (1 Unit)

*Required text*: Alice C. Omaggio, *Teaching Language in Context: Proficiency-Oriented Instruction*, 2nd ed. (Boston: Heinle & Heinle, 1993); Judith Shrum and Eileen Glisan, *Teacher's Handbook* (Boston: Heinle & Heinle, 1993); additional articles will be provided in the classroom.

**699 Teaching Reading: Theory and Practice (II)** Martínez-Lage

The purpose of this course is to reflect upon the process of reading in a foreign language from a pedagogical perspective. Students will become familiar with current research on first and second language reading in order to get a better understanding of what is involved in the creation of meaning from a text. Students will keep a journal in which they will record their own reading experience. For the final project, students will select a text in Spanish for which they will develop a series of reading activities that incorporate state of the art methodology in the teaching of this skill. This class meets two hours a day. (1 Unit)

*Required text:* M. Barnett, *More than Meets the Eye* (Washington, D.C.: Eric, 1989). Material in course-pack form to be purchased at Middlebury.

# *The School in Spain*

Instituto Internacional
Miguel Angel, 8
28010 Madrid, SPAIN
Telephone: 319-81-88
Fax No: 310-0036

A valuable complement of the Middlebury summer program is the School in Spain. The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The School is located at the Instituto Internacional, a building of great historical and artistic interest whose location in one of the nicest areas of the city makes it easily accessible to our students.

The School offers both junior and graduate programs during the academic year. Undergraduates may choose either a spring or fall semester or a complete year of study. Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

During the first week of each semester, all new undergraduates are expected to participate in an orientation program designed to introduce them quickly to life in the Spanish capital and the surrounding area. Excursions are arranged to various points of interest.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished gathering of some of the most renowned scholars of Spain, including members of the Real Aca*demia*, university professors and other authorities in the fields of letters, history, the social sciences and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there.

**Housing:** Arrangements for accommodations in Madrid are made by the students with the aid of the secretary of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 1994-95 academic year is $6,500. The director and the secretary will do everything possible to help students settle in Madrid before the opening of classes.

**Application:** Follow the general procedure explained on page 10. When returning the application, mark the appropriate space to indicate an interest in the program in Madrid. The deadline for application to the junior program in Madrid is March 1 for the fall semester, full year and spring semester. For Middlebury College sophomores the deadline is February 1.

## *Administrative Staff*

**Gustavo Mejía**, Director (See page 11.)

**Lena I. Santillana**, Assistant to the Director (See page 19.)

**Elisa González Soldevilla**, Secretary to the School in Madrid.

## *Faculty*

The following is a representative list of the faculty:

**Teresa Bordón** holds a doctorate in Spanish philology and a *licenciatura* in philosophy and letters from the Universidad Complutense in Madrid. Professor Bordón teaches courses on methodology and colloquial Spanish.

**Carlos Bousoño** received his doctorate with a thesis on the Nobel Prize-winning poet Vicente Aleixandre. His critical works have won him the Premio Fastenrath and the Premio Nacional de Literatura; for his poetry, he has received two Premios de la Crítica. In 1979, Professor Bousoño was elected to the Real Academia Española. His latest books are an anthology of his poetry and a work on criticism, *Epocas literarias y evolución.*

**Eduardo Camacho** was Director of Studies of the Middlebury College School in Spain from 1972 to 1989. Professor Camacho was born in Colombia where he received a *licenciatura* in philosophy and letters from the University of the Andes in Bogotá. He continued his studies in Spain and earned his doctorate in Romance languages at the Central University of Madrid. He has been professor at the University of the Andes and at the State University of New York at Albany. He taught at the Middlebury Spanish School for many years, serving as director from 1972 to 1982. He has published several books of literary criticism including *La elegía funeral en la poesía española* and *Naturaleza, historia y poética en Pablo Neruda*, an edition of *Martín Fierro*, and *José Asunción Silva: Antología - Prosa y verso*, which he co-authored with Gustavo Mejía. He has recently published two novels, *Sobre la raya* (1986) and *Aquellos rojos años* (1990).

**Rafael Castillo**. (See page 13.)

**Carmen de la Guardia** has her doctorate from the Universidad Autónoma de Madrid where she currently teaches. She has also taught at American programs in Madrid and joined the faculty of Middlebury in Spain in 1986. She has published in prestigious periodicals and her most recent books include: *Proceso político y elecciones en Estados Unidos* (1992), *El Ayuntamiento. El fracaso del reformismo borbónico en las instituciones de la Villa y Corte* (1992), and *Conflicto y reforma en el Madrid del siglo XVIII* (1993).

**Ricardo Doménech** has held the position of director of the Escuela Superior de Arte Dramático and is currently teaching there. He has published several books of criticism and short stories. Among Professor Doménech's latest titles are *La pirámide de Khéops* and *Tiempos.*

**Jesús Fernández Alvarez** of Asturias, Spain, studied philosophy and letters at the University of Madrid. He has taught for North American programs in Madrid since 1966 and was a professor at the Middlebury College Spanish School in Vermont for many summers. Professor Fernández is the author of *El subjuntivo*, and has also co-authored *Perífrasis verbales* and the three books of *Curso intensivo de español.* He is now working on a monographical study on the Spanish indicative.

**Mercedes Fernández Isla** holds a *licenciatura* from the Universidad Complutense and is currently writing her Ph.D. thesis for Boston University. She has taught language at several American programs in Madrid and has taught at Middlebury in Spain since 1986.

**Secundino González Marrero** holds a doctorate in political science from the Universidad Complutense in Madrid. Professor González teaches contemporary Spanish politics at both the graduate and undergraduate level.

**Kim Griffin** received her Ph.D. from Ohio State University and is the Director of International Programs at Colegio Europeo de Estudios Superiores. She holds an M.A. from Middlebury College and has taught at the Spanish School summer program. She previously taught at the Academia Ripolles in Madrid and at Notre Dame High School in Elmira, New York.

**María Luz Gutiérrez Araus**. (See page 14.)

**Paloma Lapuerta Amigo** received her *licenciatura* from the University of Salamanca and her doctorate from the University of Geneva with a thesis on poet Félix Grande, which has been recently published by Editorial Verbum. From 1984 to 1991 she was assistant professor of Spanish language and literature at the University of Geneva and the last two years she has taught for Middlebury in Spain and during the summer in Vermont.

**Selma Margaretten** received her doctorate from the Universidad Complutense in Madrid. She has published, in collaboration with José Rubia Barcia, *Américo Castro and the Meaning of Spanish Civilization,* and has translated works by Castro in collaboration with Willard F. King.

**Alfredo Ramón**. (See page 17.)

**Tomás Rodríguez** has a *licentiatura* from the Universidad Complutense. He has been a visiting

professor at Southern Methodist University in Dallas and has taught at several American University programs in Madrid. He has published articles in different periodicals and is responsible for the 20th century section of the *Diccionario de Historia Universal* published by Alianza Editorial.

**Alberto Sánchez** received *licenciaturas* in law, and in philosophy and letters from the University of Valencia. He teaches at the Middlebury program in Spain and also serves as the director of *Anales cervantinos*, where many of his articles and reviews have been published. His edition of *Don Quijote* was published by the Editorial Noguer of Barcelona.

**José Sánchez Jiménez** holds a doctorate in history and a *licenciatura* in psychology from the Universidad Complutense in Madrid and a doctorate in social sciences from the Pontifical University of Salamanca. He teaches at both of these universities and in the Diplomatic School of the Ministry of Foreign Affairs. Professor Sánchez Jiménez has written extensively on Spanish rural society and has completed a three-volume *Historia contemporánea* for the Editorial Alhambra, Madrid. He has also edited, in collaboration with M. Tuñón de Lara and J.L. García Delgado, Volume XXXVII of Menéndez Pidal's *Historia de España*, published by Espasa-Calpe.

**Carlos Soria Tosantos** has a *licenciatura* in Hispanic literature from the University of Madrid. He has edited the magazine of the *Filmoteca Nacional*. He teaches at the Colegio Estudio in Madrid and at several North American university programs.

**José Teruel Benavente** holds a doctorate and a *licenciatura* from the Universidad Complutense in Madrid. Professor Teruel teaches contemporary Spanish poetry and contemporary Spanish novel at the Middlebury College in Madrid program. In addition, he teaches Spanish literature courses at other North American university programs. His publications include critical articles in literary magazines as well as a book of poetry, *Como jamás cuerpo de amado* (1992).

## *Programs of Study*

### *The Junior Program*

All courses are organized by Middlebury College for its own students. To be eligible to enroll in the Junior Program, undergraduates must have completed five semesters of college-level Spanish, including a 300-level course, with at least a B- average overall and a B average in Spanish. Qualified students may enroll for the fall or spring semester or for the full academic year. Some graduate courses are open to juniors during their second semester in Madrid. In special cases and with



permission from the director, an advanced junior may be allowed to take a graduate course which is normally not open to juniors.

It is sometimes required or strongly recommended that a student attend the summer session or a similar program before attending the junior program in Madrid.

Students in the undergraduate program earn the equivalent of eight Middlebury College course units for the academic year in Madrid (four units per semester).

A student's workload must be approved by the resident director. Because a student's home institution determines the number of credits awarded for work abroad, students are urged to discuss the question of transfer credits with their advisors. Middlebury College considers a semester or academic year abroad as equivalent to a semester or academic year in the U.S.

The following list is representative of some of the courses offered in recent years. It is possible that some of them may not be offered each year.

**319 Spanish Language** Fernández Isla

This course reviews grammatical structures and vocabulary and introduces the principles of composition to help students achieve a better command of oral and written Spanish.

**331 Historical Background of Spain** de la Guardia

This course deals with an approach to the modern Spanish state starting with its appearance in the 15th century and going through the changes and contradictions leading to the Spanish Civil War.

**339 Contemporary Spanish Politics** González

This course deals with a study of the last 80 years of Spanish political history. Special attention given to the time between Franco's death and the present, the so-called democratic transition.

**340 Art in the Museums of Madrid** Margaretten

This course deals with Spanish painting from the 15th through the 20th centuries in the Museums of El Prado and Casón del Buen Retiro. Extensive visits to museums required with the class and independently.

**343 Spanish Cinema** Soria

The objective of this course is the understanding of Spanish society through its cinema. Students view one film a week and study it in the context of Spanish history.

**345 History of Contemporary Latin America** González

After a quick review of geographical factors (e.g., regions and climate), students will consider the principal problems of Latin American history. A global view of the period between Independence and the first half of

the twentieth century will be presented, giving special attention to cultural aspects. The second half of the course will study present day Latin America with particular attention to the Central American crisis.

**350 Trends in Contemporary Spanish Foreign Policy** Rodríguez

This course deals with the historical evolution of Spanish foreign relations and policies from the time of the colonies at the end of the 19th century to the issues concerning the Spanish presence in today's world.

**352 The European Economic Community** Rodríguez

In this course, students will review the European Economic Community from the period after World War II and the cold war. An important part of class time will study Spain's relationship with Europe before and after Franco and finally its integration into the European Community.

**354 Women in Spanish Society** de la Guardia

This course is a study of the status of women in Spanish society. The course begins with a review of the changes of the condition of women throughout history in order to better analyze the current situation.

**407 Comparative Analysis: English-Spanish** Fernández Isla

The objective of this course is to develop and perfect the oral and written competence of the advanced student. Special consideration is given to translation and therefore to the special challenges of the Spanish language for the English-speaking student.

**410 The Subjunctive** Fernández Isla

This course is designed to help the English-speaking student use the subjunctive in a spontaneous and natural form.

**452 Spain after Franco: Literature, Society and Culture** Teruel

This class is a critical overview of Spanish society after 1975. The method of study will consist of a close look at the cultural industry, taking advantage of the many cultural activities that Madrid has to offer.

**466 Latin American Poetry** Mejía

This course is an introduction to the emergence and development of trends in Latin American poetry from the time of "Modernismo" in the last quarter of the 19th century.

**469 Modern Spanish Theater** Doménech

This course deals with a very wide and comprehensive study of modern Spanish theater, not just as an art, but also as a reflection and representation of the Spanish society of this era. Some theater attendance is required.



**482 Fiction in Spanish Literature:Short Stories** Doménech

This course deals with the study of the short story, its history and trends as a literary genre in the Spanish literature of the 19th and 20th centuries.

## *The Graduate Program*

During the required preliminary summer in Vermont, graduate students normally take three courses: *Advanced Spanish Language, Literary Analysis* and one elective course. Students going to Madrid may not take 545. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. The choice depends on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year.

### *Fall Semester*

*Language*

**600 Translation: English-Spanish** Castillo

During this course, attention will be devoted to exercises in translation, substitution, textual study of literary prose, and composition in order to train students to improve their written work. (1 Unit)

**601 Composition and Stylistics** Gutiérrez Araus

Ths subject of this course is the study in written and spoken texts of the different registers of today's Spanish. The course helps prepare students to recognize and use all the concrete aspects of composition in Spanish. (1 Unit)

**602 Comparative Syntax: English-Spanish** J. Fernández

The objective of this course is to develop and perfect the graduate student's capability to handle and comprehend the syntactic and semantic structures of the Spanish language through comparison and contrast with English. (1 Unit)

**604 Syntax of the Compound Sentence** Bordón

This class is designed to help the student develop an understanding of the syntactic structures of the compound sentence and the subordinate clause. (1 Unit)

*Culture and Civilization*

**633 Spanish Architecture** Ramón
The objective of this course is to teach students to recognize the characteristics and evolution of Spanish architecture through a study of its most important examples in order that they may have a fuller appreciation of Spanish culture and civilization.(1 Unit)

**637 Twentieth-Century Spain** Sánchez Jiménez
This course will deal with the following themes: the beginning of the twentieth century in Spain, formation of the capitalistic society in Spain, the dictatorship of Miguel Primo de Rivera and the collapse of the monarchy, the Civil War from 1936-1939, Franco's rule, the decline of Franco's Spain and the birth of the democratic opposition. (1 Unit)

*Literature*

**563 Literature Written by Women** Lapuerta
This class analyzes Spanish literature written by women, literature that might deal with general topics or the topics of women and women writers. (1 Unit)

**573 Contemporary Spanish Novel** Teruel
This course analyzes the contemporary Spanish novel in two chronological parts, after the civil war (1940-1975) and after Franco's death (1975) through the period of democratic transition to the present. (1 Unit)

**682 Contemporary Latin American Poetry** Camacho
This course begins with the emergence of "Modernismo", the first literary movement of Latin America, and follows the development of Latin American poetry through its different trends to the greatest recognition and achievements reached in the first half of the 20th century. (1 Unit)

**688 Country and City in the Latin American Novel** Camacho
This course studies the contemporary Latin American novel in its most significant aspect: the literary evolution of the space or setting in which the novel takes place. (1 Unit)

**763 Modernity in Spanish Poetry:Machado/Jiménez** Bousoño
This course is a study of the modern era in Spanish poetry represented by a whole "literary generation" but especially by two very different poets, Machado and Jiménez. (1 Unit)

**767 Cervantes: Don Quijote** Sánchez
Cervantes' thought and style will be analyzed in this class through the careful study of his masterpiece which



is considered by many scholars to be the origin of the modern novel. (1 Unit)

*Professional Preparation for Teachers*

**693 Acquisition of Spanish as a Second Language:Theory** Griffin
This course is a comprehensive study of the development of current views and theories dealing with the acquisition of a second language and all the factors that influence it. (1 Unit)

***Spring Semester***

*Language*

**503 Spanish Language Today** Bordón
This course will study and analyze the Spanish language today. We will consider examples of spoken and written language and we will try to isolate the characteristics that differentiate one from the other. (1 Unit)

**603 Grammar of Spanish: Fundamental Problems** Gutiérrez
This course is an approach from a theorical and practical perspective to the most problematic issues that Spanish grammar presents to English speakers. (1 Unit)

**620 History of the Spanish Language** Castillo
This course will trace the history of the Spanish language from its pre-Latin origins to the present by examining the influences of the Greek, Celtic, Germanic and Arab invasions. Students will also examine the Spanish language in the Hispanic world and the differences among Spanish dialects in Europe and America. (1 Unit)

*Culture and Civilization*

**534 Velázquez, Goya, and Picasso** Ramón
This course studies the life and works of three Spanish artists as seen through their historical circumstances. (1 Unit)

**639 Spanish Cinema** Sanz de Soto
The course will cover the Surrealist mode in Spanish cinema with particular attention given to Buñuel, Saura, and Erice. Their films will be studied using Middlebury's video facilities. (1 Unit)

**643 History of Latin American Culture** Mejía
This course is an historical study of Latin American culture and civilization based on the following themes: ideology of the independence movement, *civilización y barbarie*, *Nuestra América*, regional problems, and cultural identity and the Cuban revolution. (1 Unit)

*Literature*

**561 Literature Seminar** Camacho
This course provides an opportunity to acquire an understanding of the chronological development of Spanish letters through weekly lectures which are designed to help students organize their literary studies. **Students who are planning on continuing their studies in Spanish beyond the M.A. are strongly advised to take this course.** (1 Unit)

**566 The Generation of 1898** A. Sánchez
In this course we will study the writers of the generation of 1898, with particular attention given to Valle Inclán, Unamuno and Maeztu. (1 Unit)

**766 Women in Novels** Camacho
The purpose of this course is to study, from a literary point of view, the image of the woman as a character of some Spanish or Latin American novels ranging from the 19th century until today. (1 Unit)

**769 Contemporary Spanish Theater** Doménech
The course will deal mainly with the works of Valle-Inclán, García Lorca, and Buero Vallejo. It will also incorporate other playwrights whose works may be currently on the stage in Madrid. (1 Unit)

**777 Modern Latin American Novel** Mejía
This course presents a view of Latin American literature in the past twenty years, including the relationship between specific historical events and their effects on the literature of this period. (1 Unit)

*Professional Preparation for Teachers*

**692 Materials Development** Griffin
This course has been specially designed for the graduate student who plans to teach Spanish. Authentic oral and written texts are used in the elaboration of didactic materials used for teaching Spanish as a second language. (1 Unit)

***General Remarks:*** *Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the director of the Middlebury program is required.*



## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Foreign Languages
Ph.D. Illinois University

**Middlebury College Language Schools**

Arabic
Chinese
French
German
Italian
Japanese
Russian
Spanish

**Schools Abroad**

Florence
Madrid
Mainz
Moscow
Paris

For an application to one of the Language Schools, please write to the school of your choice at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, and Section 504 of the Rehabilitation Act of 1973. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. Questions relating to compliance with the Americans with Disabilities Act during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

*Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.*

Middlebury College
The Spanish School
Middlebury, VT 05753 - 6131

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# ITALIANO

## *Middlebury College*

*Summer 1994 • Academic Year Abroad 1994-95*

# *The Italian School*

*Middlebury College*
*Middlebury, Vermont 05753-6131*
*802/388-3711, ext. 5543*

***Summer 1994***

*June 24 - August 12*
*(Seven-Week Session)*
*Total: $3975*
*(Tuition $2600; Board $980; Room $395)*

*June 27 - August 12*
*(Six-Week Session)*
*Total: $3890*
*(Tuition $2600; Board $920; Room $370)*

***Academic Year 1994-95***
*The School in Italy*
*Graduate and Junior Year Programs*
*Tuition: Full year - $9900; Semester - $5060*

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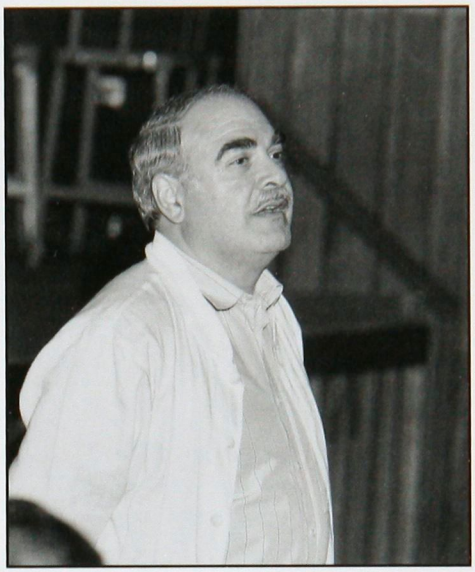
# *Letter from the Director*



In its 63rd session, the *Scuola Italiana* will be again offering a variety of intensive and challenging courses in Italian language, literature, culture, and civilization, taught by experienced faculty from Europe, Canada and the United States.

What makes the Middlebury experience so unique is its long-standing observance of the "language pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. In spite of the considerable demand this formal pledge places on all, generations of students consider it a most valid and effective learning tool. Adherence to this rule is, therefore, strictly enforced at all times. Its violation may result in dismissal from the School.

To be sure, the success of the summer session is due to a great extent to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. These various activities create a cordial and collegial atmosphere which is very conducive to learning and is unlikely to be duplicated elsewhere.

In 1994 we will continue to implement the structural and methodological improvements recently introduced in the first three levels of language instruction. Some modifications have also been made

with regard to the core courses at the graduate level: Advanced Italian: Studies in Language (IT 502) and Stylistics: Techniques of Composition and Interpretation (IT 602). This summer advanced culture and civilization courses and graduate literature courses will focus on the *Ottocento* and the *Novecento*. They will include a course on modernism in 19th and 20th century Italian art; a new course on cultural change in Italy as illustrated in films made during the last forty years; a course on modern and contemporary Italian literature; a seminar on Alessandro Manzoni; and a newly designed course on *Il teatro di Luigi Pirandello*. Particular attention will also be paid to the late Middle Ages with a seminar on Dante's *Divina commedia*.

During his mid-July visit on campus, as the Italian School's "Linguist in Residence," Professor Herman Haller of Queens College will lecture on *L'Italia linguistica oggi* and on *L'italiano come lingua di emigrazione negli Stati Uniti*.

The wide range of stimulating courses planned by the *Scuola Italiana* for the summer of 1994 will offer students a rich opportunity to pursue linguistic, cultural, and literary studies under the close guidance of a distinguished and dedicated faculty.

I am confident that the customary high motivation of students, combined with strong faculty commitment to the program, will make the summer of 1994 a successful and memorable period of study in Vermont.

Il Direttore
Edoardo A. Lebano

# *Languages at Middlebury*

Each summer since the founding of the German School in 1915, Middlebury College has devoted its Vermont campus to the intensive study of foreign languages and cultures. We believe that language competence is essential to true cultural understanding, and that effective language teaching must necessarily provide meaningful insight into the foreign culture.

Intensive summer language programs in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as graduate programs and opportunities for study abroad in French, German, Italian, Russian and Spanish are described in the bulletins of the respective schools.

The Middlebury schools abroad in Florence, Madrid, Mainz, Moscow and Paris offer both junior year and graduate programs. Juniors from colleges and universities throughout the country join Middlebury College undergraduates for the junior year abroad, and transfer the credits they earn to their home institutions. Graduate students may complete an M.A. by studying abroad for one year in addition to one or two summers in Vermont.

Students who attend the summer session of the Language Schools experience "total immersion" in the target language. They speak and hear only the language of study in classes, in dormitories, at meals, and in extracurricular activities especially designed to promote cultural understanding and enhance proficiency. Small classes, an overall faculty/student ratio of one to six, and the presence of faculty in dormitories and dining halls contribute to an unusually supportive learning environment. At advanced levels, courses in art, culture, history, language, pedagogy, linguistics, literature, music and theater are an integral part of the curriculum.

At the Language Schools students can:

- *improve or refresh foreign language skills*
- *acquire proficiency in a new language*
- *earn an advanced degree*
- *prepare for study abroad*
- *discover new teaching technologies and methodologies*
- *earn language credits that are transferable to other institutions*

The Language Schools are at the forefront of innovation in language teaching. Our language laboratory and computer center represent state-of-the-art technology. Our Master of Modern Languages degree prepares teachers to teach two foreign languages or a foreign language and English. Our Doctor of Modern Languages degree offers a combi-

nation of scholarly and practical training, and is conferred upon those who have demonstrated ability in research and teaching in two foreign languages. In addition to our regular programs we hold workshops and institutes on topics such as teaching for proficiency and the new technologies.

During the academic year, Middlebury College offers a baccalaureate curriculum which is unusually rich in opportunities for language study. These opportunities include intense and varied programs in Chinese, French, German, Classical Greek, Italian, Latin, Japanese, Russian and Spanish. Enrollments in language courses are particularly high. Middlebury also has a high percentage of language-proficient juniors studying abroad. Many double and joint majors involve advanced language study. The international major enables students in fields other than languages and literature to demonstrate functional foreign language competence by taking advanced courses in their disciplines at a Middlebury school abroad.

Middlebury College is thus in fact an international university with a student body of international orientation. Faculty and program directors represent prestigious universities here and abroad. Rather than a narrowly defined "language school" we see ourselves as a school *for* language. We believe that successful study of a language in its cultural context belongs in the mainstream of any curriculum as one of the most enlightening and humanizing activities in which one can engage.

**Middlebury Language Pledge**
Language Schools students pledge to use the foreign language as the only means of communication during the entire session. The pledge, strictly enforced, plays a major role in the success of the program, as both a symbol of commitment and an essential part of the language learning process itself.

## *Summer in Vermont*

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their schools and take meals in dining halls where only the language of study is spoken. The summer climate is usually delightful, with warm days and cool nights.

Classes meet in the morning and early afternoon. The schools reserve late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and



other enriching diversions from the academically rigorous program. Such activities center on the use of the foreign language and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Freeman Language Laboratory, with individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

The Middlebury College Center for the Arts opened in the Fall of 1992. This 100,000 square foot building, which has been described as an "arts village" under one roof, contains the Middlebury College Museum of Art, an expanded Music Library, and enlarged and improved rehearsal and performance facilities for theater, dance and music.

# *The Italian School*

In Italian, graduate and undergraduate courses are offered during the summer on the Vermont campus, and during the academic year, graduate and junior year study is offered at the Middlebury School in Florence. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*.

Students may enroll in courses in one language school only and normally enroll in courses at one level only. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four hours per day in class and drill, in addition to laboratory and other homework. The intensive nature of the program is sustained through the low student-teacher ratio, 8:1 at the intensive language level and 6:1 at the graduate level.

Because English is not allowed, the summer session can be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

## *Graduate Degrees*

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before



receipt of the B.A. degree or equivalent, but these units may not count toward both degrees. The M.A. degree in Italian is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. The curriculum is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistics course (unit) at the 600-level, two units in civilization, three in literature courses, and, for those students planning to teach and completing an M.A. on the Middlebury campus, one unit in methodology or professional preparation. An M.A. candidate who wishes to finish degree requirements in Florence must also present an independent research project worth two units of credit.

Students who wish to fulfill M.A. degree requirements in Florence must successfully complete three graduate courses, including a 600-level (or above) literature course, on the Vermont campus prior to enrolling in the School in Italy. Admission to the School in Italy is based on performance in the summer courses and on faculty recommendation.

**Master of Modern Languages:** The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The M.M.L. is administered and supervised by the Dean of the Language Schools in close consultation with the directors of the individual schools involved in a student's program.

Inquiries should be addressed to the Dean of the Language Schools at Sunderland Language Center, Middlebury College.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; four graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; one year's residency in Italy; proof of successful teaching experience in Italian; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which must be begun and completed within the six weeks of the graduate session.

Inquiries should be addressed to the Dean of the Language Schools at Sunderland Language Center, Middlebury College.

### *Credits*

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

### *Transfer Credits*

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the dean to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

In past years two-week graduate seminars have been offered in some of the Language Schools. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. These units may not be applied toward the M.M.L. or the D.M.L. degrees.



To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

### *Auditing*

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $975 (tuition $600; room and board $375).

## *Financial Aid*

Middlebury College offers financial assistance to a substantial percentage of students attending the summer sessions and the graduate academic year programs abroad. Aid for the summer is in the form of grant and/or work. Loans may also be available to students enrolled in a Middlebury College degree program. Aid for the academic year abroad is in the form of grant and loan. (Please note: Financial aid for study abroad is not available to undergraduates from other institutions. Consult the financial aid office at your home institution.)

Financial aid is offered on the basis of financial need as determined by the Office of Financial Aid. The Language Schools Financial Aid Application and current federal tax returns are the primary documents used in determining eligibility, although additional information may also be requested. If you are not a U.S. citizen, a permanent resident alien, or a Canadian citizen, you must complete the Foreign Student Financial Aid Form, which is available from the Office of Financial Aid.

Our financial aid budget is limited and does run out, so you should send a COMPLETE application to the Office of Financial Aid as soon as possible after

January 1 to insure the best possible chance of receiving aid. A complete application includes all relevant documents as listed on the checklist on the first page of the Language Schools Financial Aid Application. We will begin reviewing your application for completeness upon receipt of the first document you send. Aid decisions for students going abroad are made at the same time as those for students in the summer session; we will make aid decisions on a rolling basis for those students whose applications are complete AND who have been accepted for admission.

The only cost for the academic year that is payable to Middlebury College is tuition. In cases where financial aid exceeds tuition and will be used to cover a portion of living expenses, the balance of aid will be sent to you abroad, in care of the director of your school. Federal regulations state that enrollment must be verified before funds can be disbursed. Therefore, you should plan to have money available to cover travel, books, and the first month of living expenses abroad. Your refund will be sent to you in two disbursements: the first one after fall registration, and the second one at the beginning of the second semester. Students receiving financial aid to go abroad will receive information from the Office of Financial Aid during the summer detailing the logistics of the academic year aid package; individual appointments may also be made.

Address inquiries about financial aid to the Office of Financial Aid, The Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, or call (802) 388-3711, ext. 5158. To obtain a Language School application, call the Language School to which you are applying.

## *Scholarships*

The following scholarships have been established in honor of students, friends or faculty of the Italian School: The Cesare Barbieri Endowment Fund, Salvatore J. Castiglione Memorial Scholarship Fund, The Joan F. Giambalvo Scholarship Fund, The Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, The Kenneth Sozzi Memorial Scholarship Fund, Rotary Club Milano Nord, and the Michelina Pietrangelo Memorial Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the schools abroad.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.



## *Awards*

Each summer the Merlino-Mezzotero Award and the Camillo P. Merlino Award are given to graduate students in Italian for academic achievement.

## *Fees*

A non-refundable fee of $40 must accompany each new student's application. Upon acceptance, all students are required to pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1 of their decision to cancel their enrollment. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

## *Application and Admission*

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable. For more information or an application, contact the Italian School at:

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5543

*Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.*

## *Administration, Faculty and Staff*

**Director:** EDOARDO A. LEBANO. Professor of Italian and Director of Graduate Studies, Center for Italian Studies, Indiana University. Ph.D., The Catholic University of America.

**Dean** (September 1993-June 1994); **Coordinator for Study in Florence** (1994 Summer Session): UGO SKUBIKOWSKI. Professor of Italian, Middlebury College. Ph.D., Indiana University.

**Dean** (1994 Summer Session): MICHAEL LETTIERI. Associate Professor of Italian, Erindale College, University of Toronto. Ph.D., University of Toronto.

*Faculty*

ALBA ANDREINI. Professore associato d'Italiano, Università di Torino. Dottore in Lettere, Università di Firenze.

ANNA CAROZZA. Former Lecturer in Italian, University of Wisconsin-Milwaukee. School Teacher Certificate, Roma; B.S., University of Wisconsin-Milwaukee.

DAVY CAROZZA. Professor Emeritus of Comparative Literature, University of Wisconsin-Milwaukee. Ph.D., The Catholic University of America.

WALTER CENTUORI. Associate Professor of Italian, University of Nebraska, Lincoln. Dottore in Lettere, Università di Napoli.

VANNA FONSATO. Lecturer in Italian, Laurentian University. M.A., McGill University; Doctoral Student, McGill University.

HERMAN W. HALLER. Linguist in Residence. Professor of Romance Languages, Queens College and Graduate Center of the City University of New York. Ph.D., University of Berne.

EDOARDO A. LEBANO. (see above).

MICHAEL LETTIERI. (see above).

AUGUSTO MASTRI. Associate Professor of Italian, University of Louisville. Ph.D., Indiana University.

CARLO SALA. Maître de conférences, Université de Paris X-Nanterre. Diplôme de l'Ecole Pratique des Hautes Etudes. Doctorate de 3e Cycle.

UGO SKUBIKOWSKI. (see above).



GINO TELLINI. Professore ordinario d'Italiano e Direttore della Scuola di Dottorato di Ricerca, Università di Firenze. Dottore in Lettere, Università di Firenze.

FRANCO TRIOLO. Associate Professor of Italian, College of William and Mary. Ph.D., University of Illinois.

ANTONIO VITTI. Associate Professor of Italian, Wake Forest University. Ph.D., University of Michigan.

*Administrative Staff*

JOSEPHINE AIELLO. Assistant to the Director. M.A., Middlebury College.

SANDRA BONOMO. Italian School Assistant.

MAX CREECH. Bilingual Secretary. M.A., Middlebury College; Doctoral Student, Indiana University.

## *Intensive Language Courses*

Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

***Level 100***

The first-year program consists of three components: grammar and drills, introduction to culture and civilization, and an overview of current events and ideas.

**151-152-153 Elementary Italian+**

A. Carozza, Fonsato

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language laboratory is an integral part of the course. (3 Units)

*Required Texts:* E.A. Lebano & P.R. Baldini, *Buon giorno a tutti!* First Year Italian. 2nd Edition. New York: John Wiley (1989); U. Skubikowski, *Workbook to Accompany Buon giorno a tutti!*. 2nd Edition. New York: John Wiley (1989). Additional reading materials will be provided by the instructor.

*Recommended Text:* S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984).

***Level 200***

Students at the second level are placed in 251-252-253 or 261-262-263 on the basis of their performance on the placement examination administered before course registration.

**251-252-253 Intermediate Italian+** Mastri, Fonsato

A review and consolidation of the structures of contemporary Italian, this course also provides systematic enrichment in vocabulary and idiomatic expressions. Conversation, compositions, and oral reports will help to increase fluency and naturalness while preparing the student for a more sophisticated and integrated use of the language in a variety of spoken and written situations. Instruction in phonetics and a language laboratory program are featured components. (3 Units)

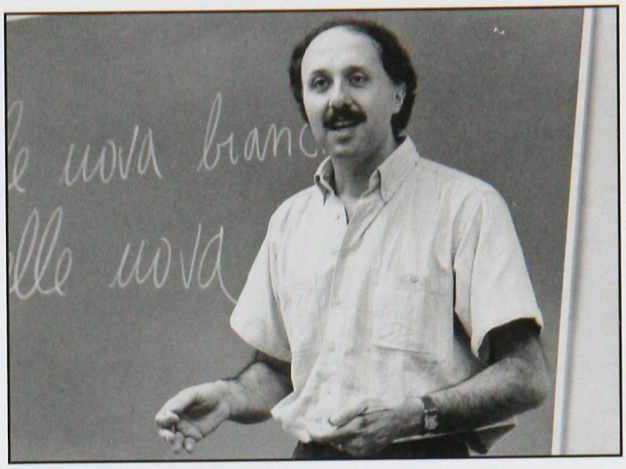
*Required Text:* G. Lazzarino, *Da Capo.* An Italian Review Grammar. Holt, Rinehart and Winston (1992); R. Ferreri, D. Ferreri, *Laboratory Manual to Accompany Da Capo,* Third Edition. Harcourt, Brace Jovanovich (1992); I.T. Olken, C. Mazzola, *Racconti del Novecento: Realtà regionali.* Englewood, NJ: Prentice Hall (1991). Additional reading materials will be provided by the instructor.

*Recommended Texts:* P. Castiglione, *Italian Phonetics, Diction and Intonation.* New York: S.F. Vanni (1982); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984).

**261-262-263 Advanced Intermediate Italian: An Introduction to Contemporary Italian+**
Skubikowski, Centuori

Intended for students at the intermediate level with a higher performance on the placement exam and/or for those students who plan to attend the Middlebury College School in Florence, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is a variety of issues in contemporary Italian culture, ranging from attitudes towards soccer, the place of food in Italian culture, contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers and newsmagazines will enhance and complete the learning experience. (3 Units)





*Required Texts:* U. Skubikowski, *L'Italia verso il Duemila* (manuscript); A. Napolitano, M. Devine, *Manuale di grammatica italiana.* Saratoga, CA: Anma libri (1979).

*Recommended Text:* B. Reynolds, *The Concise Cambridge Italian Dictionary.* Penguin U.S.A. (1975).

***Level 300***

Students at the 300 level normally take 301, 302, and 354. Especially well-prepared students may substitute 365 or 371 for 354 by permission of the Director.

**301 Italian Grammar: A Cognitive Approach+**
Centuori

The purpose of this course is to improve self-expression by solidifying command of salient grammatical structures. Building on knowledge already acquired, the student will be introduced to those complex and potentially troublesome parts of speech from an intellectually logical as well as a functional perspective. Emphasis will be placed on written and oral expression. (1 Unit)

*Required Text:* A. Napolitano, M. Devine, *Manuale di grammatica italiana.* Saratoga, CA: Anma libri (1979). Additional materials will be provided by the instructor.

*Recommended Texts:* M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); Sandron, *Dizionario fondamentale della lingua*

*italiana.* Novara: Istituto geografico De Agostini (1982).

**302 Italian Conversation: Patterns of Communication+** Lettieri

A systematic introduction to a variety of conversational patterns centered around topics of general interest, such as work and the family, private and public life, political and moral problems, education, religion, hobbies, and the media. The instructor will lead students in exploring meaningful communicative situations and the many possibilities of acceptable and creative linguistic expressions. There will be ample use of audio-visual materials. (1 Unit)

Materials for this course will be provided by the instructor.

**354 Modern Italian Writers: An Introduction to the Study of Italian Literature+** Vitti

The aim of this course is to read, analyze, and discuss texts of Italian prose from a grammatical, syntactic, and stylistic perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, group analyses of sample written work presented in class by students, and discussion of texts. (1 Unit)

*Required Texts:* G. Arpino, *Il fratello italiano.* Milano: Rizzoli; D. Fo, *Morte accidentale d'un anarchico.* Torino: Einaudi; N. Ginzburg, *Caro Michele.* Milano: Oscar Mondadori (1973). Additional reading materials will be provided by the instructor.

*Recommended Texts:* M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); Sandron, *Dizionario fondamentale della lingua italiana.* Novara: Istituto geografico De Agostini (1982).

**365 The Idea of the Modern in 19th and 20th Century Italian Art+** Sala

For course description and texts, see 565 in the graduate section. (1 Unit)

**371 Cinema as a Mirror of Cultural Change in Italy+** Vitti

For course description and texts, see 571 in the graduate section. (1 Unit)



## *Graduate Courses*

**502 Advanced Italian: Studies in Language** Triolo

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

**Note:** This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 **without graduate credit** before attempting 502. (1 Unit)

*Required Text:* M. Dardano & P. Trifone. *La lingua italiana.* Bologna: Zanichelli (1985). Additional reading materials will be provided by the instructor.

*Recommended Text:* Sandron, *Dizionario fondamentale della lingua italiana.* Novara: Istituto geografico De Agostini (1982).

**565 The Idea of the Modern in 19th and 20th Century Italian Art** Sala

After introducing the "Macchiaioli" and 19th century painting, the course will focus on development of futurist ideas in the works of such artists as Balla, Boccioni, Severini, and Rusolo, comparing them with the works of their European counterparts. Special attention will be given to the relationships between futurism and Fascist aesthetics. In the second part we will study post-WWII production and the emergence of Italian design, from the works of "classic designers" of the 1960's to those of the "Memphis" group of Milan, and examine the evolution of automotive design (Ferrari, Lamborghini, Maserati, and others). (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.

**571 Cinema as a Mirror of Cultural Change in Italy** Vitti

This course will study Italian historical and cultural changes as chronicled by films from the end of the Fascist regime to the present. The historical and sociological perspective of the various geographic divisions of Italy will also be discussed in articles,

interviews and major essays by film makers, actors and critics. (1 Unit)

*Required Texts:* C. Lizzani, *Il cinema italiano: dalle origini agli anni ottanta.* Roma: Editori Riuniti (1992); P. Ginsborg, *Storia d'Italia dal dopoguerra a oggi.* Torino: Einaudi (1989). Additional materials will be provided by the instructor.

**601 Stylistics: Techniques of Composition and Interpretation** Lebano

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

*Required Texts:* G. Meini, *Esercitazioni linguistiche.* Vols. 1, 2 & 3. Firenze: Sandron (1976); V. Browne, *Odd Pairs and False Friends: Dizionario di false analogie e ambigue affinità fra inglese e italiano.* Bologna: Zanichelli (1987); M. Dardano, *Il linguaggio dei giornali italiani.* Roma-Bari: Laterza (1986). Additional materials will be provided by the instructor.

*Recommended Texts:* M. Dardano, *Nuovissimo Dardano. Dizionario della lingua italiana.* Roma: Curcio (1987); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981).

**663 Dante's *Divina Commedia*** D. Carozza

An in-depth study of selected cantos from the *Inferno, Purgatorio,* and *Paradiso* to gain a greater awareness of the interrelation between style and events, words and images, historical and psychological components, the dynamic tableaux of the visible world structured and unified into one eternal, patterned whole. (1 Unit)

*Required Text:* E. Pasquini & A. Quaglio, eds., *Dante, Commedia: Inferno, Purgatorio, Paradiso.* Milano: Garzanti.

*Recommended Text:* R. Montano, *Comprendere Dante.* Napoli: G. B. Vico Editore (1976).



**672 Introduction to Modern and Contemporary Italian Literature** Andreini

After a political and cultural overview of late 18th century Italy, we will consider representative works of Metastasio, Goldoni, Alfieri, and Parini. The development of Romantic literature will be illustrated through the poetry of Foscolo and Leopardi, and a reading of *I promessi sposi* will initiate a discussion on the development of the novel from Manzoni to Verga, Svevo, and Pirandello. The course will also examine the poetry of Ungaretti and Montale, and narrative works by Vittorini, Pavese, and Calvino, ending with a discussion of the major artistic movements of this century such as "neorealismo," "neosperimentalismo," and "neoavanguardia." (1 Unit)

*Required Texts:* Mario Pazzaglia, *Letteratura italiana. Testi e critica con lineamenti di storia letteraria.* Vols. 3 & 4. Bologna: Zanichelli (1992). Additional reading materials will be provided by the instructor.

**786 Seminar in Italian Literature: Manzoni** Tellini

After a brief introductory study of Alessandro Manzoni's poetry and tragedies, the course will focus on a close reading of *I Promessi sposi*, seen within the framework of the European Enlightenment and Romanticism. Particular attention will be given to Manzoni's theories on language and literature, and to his ideas concerning the historical novel. The course will also explore his narrative technique against the background of the rise of the novel as a literary genre. (1 Unit)

*Required Texts:* A. Manzoni, *Poesie e tragedie.* Introduzione e commento di Gaetano Trombatore. Firenze: La Nuova Italia; A. Manzoni, *I promessi sposi.* Milano: Mursia; A. Manzoni, *Storia della colonna infame.* A cura di L. Caretti. Milano: Mursia (1973).

*Recommended Texts:* L. Caretti, *Manzoni. Ideologia e stile.* Torino: Einaudi (1974); *Manzoni. Guida storica e critica.* A cura di L. Caretti. Bari: Laterza (1976); G. Tellini, *Manzoni. La storia e il romanzo.* Roma: Salerno Editrice (1979).

**789 The Theater of Luigi Pirandello** Tellini

The course includes an introduction to Pirandello's life and works, with a specific reference to the dissolution of naturalistic structures in the novella, in the novel, and in the theater. Beginning with the notion of "umorismo," we will pay special attention

to pirandellian poetics of "relativism" in the most significant works of the playwright: the crisis of the very idea of "reality" and "truth," the unpredictable incoherence in human and social relationships, the loss of the "ego" in the dramatic contrast between substance and appearance, between "life" and "form." To illuminate Pirandello's courageous innovations in stage setting and play direction, we will examine carefully the following plays: *Così è (se vi pare), Sei personaggi in cerca d'autore - Enrico IV,* and the one-act play *L'uomo dal fiore in bocca.* (1 Unit)

*Required Texts:* L. Pirandello, *Così è (se vi pare).* A cura di R. Alonge. Milano: Mondadori (1993); L. Pirandello, *Sei personaggi in cerca d'autore - Enrico IV.* A cura di R. Alonge. Milano: Mondadori (1993); L. Pirandello, *L'uomo dal fiore in bocca.* A cura di R. Alonge. Milano: Mondadori (1993).

*Recommended Texts:* G. Macchia, *Pirandello o la stanza della tortura.* Milano: Mondadori (1981); R. Luperini, *Introduzione a Pirandello.* Roma-Bari: Laterza (1992).

**800 Independent Study** Lebano

By permission only. (1 Unit)

**DM 902 Research Paper** Lebano

**Lecture Series:** Herman W. Haller, Linguist in Residence

1. "The Language of Contemporary Italy"
2. "Italian as an Immigrant Language in the U.S.A."



# *The School in Italy*

**12, via Verdi**
**50122 Florence, ITALY**
**Tel. 011-39-55-24-57-90**
**Fax. 011-39-55-24-57-90**

**Director:** Anna Barsanti.
**Secretary:** Patrizia Nesti

The school, or *Sede,* is located in the center of Florence, a block from the square of Santa Croce and a short walk from the University. Housing is not provided for students, but the school furnishes a list of apartments and families where students have lived in previous years, and every effort is made to help students find congenial housing in Florence. All courses organized by Middlebury College not held at the University of Florence meet at the *Sede.*

## *The Graduate Program*

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with one year-long course (from September to May) in literature and two semester-long courses (from September to December) in language and linguistics at the *Sede*. In November, after consultation with the Director, students choose two University of Florence courses in the area of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, and literature. Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistic course (unit) at the 600-level, two units in civilization, and three in literature courses.

Every graduate student must complete an independent research paper based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35-40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

## *Courses*

Following are the course descriptions for the language, linguistics and literature courses that will be taught at the *Sede* during the 1994-95 academic year. Please note that all courses are subject to change.

*Language*

**Language Practice and Grammatical Review**

The purpose of this course is to reach a high level of written Italian. Language structures will be analyzed and special attention will be given to the choice of vocabulary and idiomatic expression in order to reach a more logical control of Italian. Students will concentrate on various types of texts, paying special attention to the language of criticism and culture. (1 Unit)

*Linguistics*

**History of the Italian Language**

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. We will begin with a consideration of how Italian and other Romance languages evolved



from Latin, the development of the *volgare* and the preeminence of Florentine in the late Middle Ages, the influence of dialects, and the development of modern standard Italian from 1861 to the present. We will then discuss the style of three important narrative works of the 19th and 20th centuries to determine modern usage and style. (1 Unit)

*Literature*

**The *Decameron* and Realism in Early Italian Literature**

The course will focus on the *Decameron* by Giovanni Boccaccio, which will be read in its entirety with particular attention to its structure and to the ways in which the *cornice* relates to the *novelle* enriching their meaning, against the background of the plague of 1348. In approaching the *Decameron* not as a mere collection of *novelle*, but as a hypothesis of the organic reconstruction of a lost world, both literary and human, we will observe an intent similar to that conducted almost at the same time by Boccaccio's friend and contemporary, Francesco Petrarca, in his *Canzoniere*. In the *Decameron* we will also explore the more mature goal attained in the mid-fourteenth century by a literary trend oriented towards realism. This trend is antithetical to, and even critical of, the courtly and stilnovistic tradition. Readings will include selections from Jacopone da Todi, Cecco Angiolieri and the so-called comic-realistic school, Dante's poetry, the *Inferno*, the chronicles of Compagni, Villani and the Anonimo Romano, earlier collections of *novelle*, especially the *Novellino*, and early works of Boccaccio. The course will include at least two papers and two oral exams. (2 Units)

## *The Junior Program*

Middlebury's Junior Program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes high acquisition of oral skill and intellectual development through a curriculum of linguistic, literary, and cultural study done exclusively in Italian. Students of sufficient linguistic ability in Italian and of all academic specializations who will have junior standing may apply.

To be eligible for enrollment, students need to have achieved a B- overall academic average. They also need to have completed the equivalent of five semesters of college-level Italian with an average of B. For students who do not have adequate preparation, we may require or strongly recommend that they attend the summer immersion session in Vermont, successfully completing IT 261-262-263 or

Level III courses with a minimum grade of B.

We urge all students to check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements through credits earned through any Middlebury program.

There is a full-year or single-semester option available to undergraduates. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May.

After a free week for establishing living arrangements, students begin the academic year, Fall or Spring term. Fall term and Spring term students enroll for four courses at the *Sede* only.

Along with courses at the *Sede* open to term students, the Middlebury program offers to full-year juniors the distinctive opportunity to enroll for electives at the University of Florence. In September, full-year juniors enroll in language, literature, and civilization courses at the *Sede*. In November, full-year juniors will be expected to choose at least one elective course at the University of Florence, to complete their course load. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*, from November to approximately mid- to late June at the University of Florence.

Enrollment at the University offers a special opportunity for maximal intellectual and linguistic growth. Thoroughly experienced in advising students, the Director will guide students toward courses most appropriate to their intellectual, linguistic, and curricular interests.

By special arrangement, courses in studio art are available to qualified students. Special permission is required.

The deadline for application to the junior program in Florence is March 1 for the fall semester, full year and spring semester. For Middlebury College sophomores the deadline is February 1.

## *Courses*

The following courses will be offered at the *Sede* in 1994-95. Please note that all courses are subject to change.

*Language*

**Advanced Language Practice I** *(Fall)*

The course is structured to meet the needs of undergraduates who have completed the equivalent of five semesters of Italian to achieve greater control and consistency in the use of more difficult structures, such as the subjunctive, and subordination in general. Regular written assignments based on readings



for the course are intended to give students opportunity for practice in a less structured format. Reading assignments are also intended to provide a context as well as a content for the study of grammar. A variety of classroom techniques are intended to appeal to different tastes and needs. (1 Unit)

**Advanced Language Practice II** *(Spring)*

The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar and in understanding fine nuances of meaning. (1 Unit)

*Literature*

**Aspects of 19th and 20th Century Italian Literature** *(Fall)*

In this course, we will investigate the development of Italian literature from the end of the 19th century into the 20th century. Beginning with narrative literature of the *veristi*, still rooted in the 19th century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists, to the diverse results achieved by such 20th century poets as Saba, Ungaretti, and Montale. (1 Unit)

**Survey of Medieval and Early Renaissance Italian Literature** *(Spring)*

A survey of Italian literature from its origin in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of the lyric and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli and Bembo. (1 Unit)

*History*

**Contemporary Italian History** *(Fall)*

After an introduction to the historical and geographical characteristics of the Italian peninsula, we will outline its historical evolution from the beginning of the 19th century. The course will focus on the period from 1848 to 1945, and will also examine events that have marked Italian history from 1945 to the present. Emphasis will be given to the problems pertaining to the creation of the Kingdom of Italy, and to the birth, development, and aftermath of the Fascist movement. (1 Unit)

**The Political System and Social Classes in Contemporary Italy** *(Spring)*

This course will include an overview of social and political transformations in Italy from the mid-1800's through the present day. First we will discuss the economic and social situation in Italy around 1860, during the unification of Italy. Next we will examine the evolution of various social classes (the aristocracy, the bourgeoisie, the working class, and the farmer), and their different configurations over the years, up to the latest developments, with the goal of offering a panorama of the principal characteristics of contemporary Italian society (work, leisure time, mass media, etc.).

The course will also examine the development of the political and institutional system in Italy from 1860 to the present, analyzing the events of the Liberal Age, of Fascism, and of the Republican period. The history of political parties and that of the major institutions (government, parliament, President of the Republic, etc.) will be studied as well, in an attempt to provide a key to the interpretation of "Democracy Italian Style" and of the current crisis of the republican political system. (1 Unit)

*Art History*

**Art in Florence in the 14th and 15th Centuries** *(Fall)*

The course aims to study the artistic development of Florence during the 14th and 15th centuries. Painting, sculpture, and architecture will be studied in their historical and social contexts, the work of art being understood not only as an individual expression but also as a faceted mirror of the culture and society in which it was produced.

After a short historical survey of the major Florentine and Tuscan monuments and artists from the end of the *Duecento* through the 14th century



(such as the Pisano workshop for sculpture and architecture and Giotto for painting), the course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, master of Leonardo da Vinci. (1 Unit)

**Introduction to High Renaissance and Mannerism** *(Spring)*

After an introduction concerning the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico and Verrocchio's workshop (Botticelli, Perugino and Leonardo), the course will first examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello and others such as Fra' Bartolomeo and Andrea del Sarto.

A detailed analysis of the art during the first two decades of the 16th century will lead to the identification of the first signs of the mannerist style which will later become evident in the works of Pontormo and Rosso.

Attention will be given to some specific topics of the period 1540-1570 which was characterized by the triumph of courtly art, seen in such manifestations as the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

*Cinema*

**Introduction to Italian Cinema** *(Fall)*

A study of ten films to illustrate the development of Italian cinema from the Fascist period to neorealism, from the golden age of Italy's economic miracle, to the upheaval of the late Sixties *(il sessantotto)*. The course will also examine the latest trends in drama and comedy of the Eighties. (1 Unit)

**Themes and Genres of Italian Cinema** *(Spring)*

This course will survey the stylistic themes and the main genres of Italian film. Beginning with an examination of the great historical films of the silent era, we will then consider the themes of the 1930's

and 40's (*telefoni bianchi, calligrafismo,* war and propaganda films), progressing to neorealism (Visconti's *Ossessione*), the economic boom (Fellini's *La Dolce Vita*) and later periods. (1 Unit)

All courses at the university are year-long courses lasting from November to June. From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Italian Literature
Philology
Linguistics
History of the Italian Language
Archaeology and History of Greek and Roman Art
Art History
Medieval History
Modern History
Contemporary History
History of the *Risorgimento*
History of the Theater

For more information and an application, please contact:

The School in Italy
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, Ext. 5543



## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

| **Middlebury College Language Schools** | **Schools Abroad** |
|---|---|
| Arabic | Florence |
| Chinese | Madrid |
| French | Mainz |
| German | Moscow |
| Italian | Paris |
| Japanese | |
| Russian | |
| Spanish | |

For an application to one of the Language Schools, please write to the school of your choice at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, and Section 504 of the Rehabilitation Act of 1973. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. Questions during the summer session relating to compliance with Sec. 504, Rehabilitation Act of 1973 may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

*Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.*

# Русская школа

## *Middlebury College*

*Summer 1994 • Academic Year Abroad 1994-95*

# The Russian School

**Middlebury College**
**Middlebury, Vermont 05753-6131**
**(802) 388-3711, Ext. 5533**

## Summer 1994

***Nine-Week Session***
*June 10 - August 12*
*Total Fees - $5,240*
*(Tuition $3,335; Board $1,260; Room $510)*

***Six-Week Graduate Session***
*June 27 - August 12*
*Total: $3,890*
*(Tuition $2,600; Board $900; Room $370)*

## Academic Year 1994-95

***The School in Russia***
*Graduate and Undergraduate Programs*
*Fees*: Full year - $15,400; Semester - $10,350*

**The comprehensive fee for Russia includes tuition, room, excursions, and round-trip air fare between New York City and Moscow.*

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# Letter from the Director

For over four decades the Russian School at Middlebury College has provided its undergraduate and graduate students with the opportunity to study Russian language, literature, and civilization in the culturally diverse and intellectually challenging conditions of its "total immersion" program. Today, perhaps more than ever before, it is important that we take stock of the extraordinary and often puzzling changes occurring in the former Soviet Union. Yet only competence in the language can foster the type of real cultural and historical understanding that will allow us to assess and evaluate recent events properly.

The Russian School creates a cultural context and learning environment that enhances linguistic proficiency and cross-cultural awareness. Classes are conducted by native and near-native instructors from the United States, Canada, and the former Soviet Union. Recent years have witnessed the growing application of authentic materials that contribute to the active usage of language as primarily a means of communication. Of special importance are the less formal extracurricular activities such as films, lectures, concerts, and plays. Finally, over the years the students' pledge to speak only Russian for the duration of the session has been the mainstay of the School's tradition of excellence.

I invite you to join other students, as well as teachers, diplomats, and journalists from here and abroad, who will be taking full advantage of the School's rich and varied curriculum. This summer's program will include courses devoted to the study of language, linguistics, literature, teaching methodology, economics, ethnic groups, political science, and art history. It will be an educational experience difficult or indeed impossible to match anywhere else.

**Добро пожаловать!**

Alexander Woronzoff-Dashkoff
Director

# *Languages at Middlebury*

Each summer since the founding of the German School in 1915, Middlebury College has devoted its Vermont campus to the intensive study of foreign languages and cultures. We believe that language competence is essential to true cultural understanding, and that effective language teaching must necessarily provide meaningful insight into the foreign culture.

Intensive summer language programs in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as graduate programs and opportunities for study abroad in French, German, Italian, Russian and Spanish are described in the bulletins of the respective schools.

The Middlebury schools abroad in Florence, Madrid, Mainz, Moscow and Paris offer both junior year and graduate programs. Juniors from colleges and universities throughout the country join Middlebury College undergraduates for the junior year abroad, and transfer the credits they earn to their home institutions. Graduate students may complete an M.A. by studying abroad for one year in addition to one or two summers in Vermont.

Students who attend the summer session of Language Schools experience "total immersion" in the target language. They speak and hear only the language of study in classes, in dormitories, at meals, and in extracurricular activities especially designed to promote cultural understanding and enhance proficiency. Small classes, an overall faculty/student ratio of one to six, and the presence of faculty in dormitories and dining halls contribute to an unusually supportive learning environment. At advanced levels, courses in art, culture, history, language, pedagogy, linguistics, literature, music and theater are an integral part of the curriculum.

At the Language Schools students can:

- *improve or refresh foreign language skills*
- *acquire proficiency in a new language*
- *earn an advanced degree*
- *prepare for study abroad*
- *discover new teaching technologies and methodologies*
- *earn language credits that are transferable to other institutions*

Students may enroll in courses in one language school only and normally enroll in courses at one level only. We determine placement by language proficiency rather than by length of previous study of the language.

The Language Schools are at the forefront of innovation in language teaching. Our language laboratory and computer center represent state-of-the-art technology. Our Master of Modern Languages degree prepares teachers to teach two foreign languages or a foreign language and English. Our Doctor of Modern Language degree offers a combination of scholarly and practical training, and is conferred upon those who have demonstrated ability in research and teaching in two foreign languages. In addition to our regular programs we hold workshops and institutes on topics such as teaching for proficiency and the new technologies.

During the academic year, Middlebury College offers a baccalaureate curriculum which is unusually rich in opportunities for language study. These opportunities include intense and varied programs in Chinese, French, German, Classical Greek, Italian, Latin, Japanese, Russian and Spanish. Enrollments in language courses are particularly high. Middlebury also has a high percentage of language-proficient juniors studying abroad. Many double and joint majors involve advanced language study. The international major enables students in fields other than languages and literature to demonstrate functional foreign language competence by taking advanced courses in their disciplines at a Middlebury school abroad.

Middlebury College is thus in fact an international university with a student body of international orientation. Faculty and program directors represent prestigious universities here and abroad. Rather than a narrowly defined "language school" we see ourselves as a school *for* language. We believe that successful study of a language in its cultural context belongs in the mainstream of any curriculum as one of the most enlightening and humanizing activities in which one can engage.

**Middlebury Language Pledge:** Language Schools students pledge to use the foreign language as the only means of communication during the entire session. The pledge, strictly enforced, plays a major role in the success of the program, as both a symbol of commitment and an essential part of the language learning process itself.

# *Summer in Vermont*

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their schools and take meals in dining halls where only the language of study is spoken. The summer climate is usually delightful, with warm days and cool nights.

Classes meet in the morning and early afternoon. The schools reserve late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of the foreign language and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Freeman Language Laboratory, with individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

The Middlebury College Center for the Arts opened in the Fall of 1992. This 100,000 square foot building, which has been described as an "arts village" under one roof, contains the Middlebury College Museum of Art, an expanded Music Library, and enlarged and improved rehearsal and performance facilities for theater, dance and music.

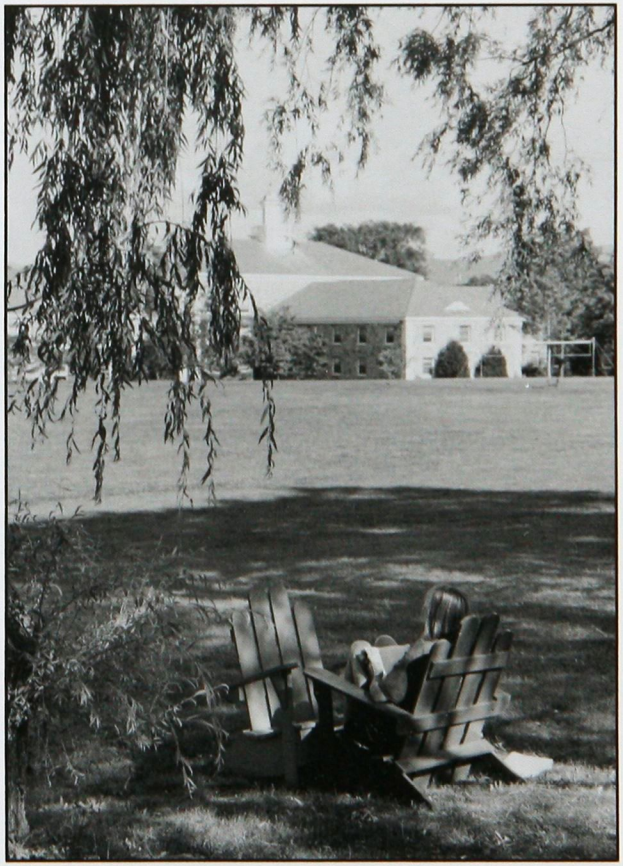
## *Curriculum*

During the summer, graduate and undergraduate courses are offered in Russian on the Vermont campus, and during the academic year, a course of study is offered at the Middlebury school in Russia. All programs of study emphasize both the development of language skills and the understanding of other cultures. Most instruction, from beginning courses through advanced levels, takes place in Russian.

Students may enroll in courses in one language school only and normally enroll in courses at one level only. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

**Beginning, Intermediate and Advanced-Intermediate Courses:** Levels 100-300 in the nine-week session are equivalent to one full year of study. These courses meet



four hours per day with several hours of additional oral and written preparation required.

**Advanced Undergraduate Courses:** Level 400 is comprised of advanced undergraduate courses which meet four hours per day during the six-week session.

**Graduate Courses:** Levels 501-900 include a large number of courses in Russian language, literature, linguistics, culture and language pedagogy. Art and music courses are also frequently offered. A normal graduate load is three courses per summer, to be selected in consultation with the director or dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration. Some students may be required to take courses at a lower level before beginning a full load of graduate work.

## *Graduate Degrees*

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education.

The M.A. degree program in Russian is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of two summers in Vermont and an academic year in Moscow. It is designed as a broadly-based program of study in itself, rather than the first stage of a doctoral program.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The program of study for M.A. candidates is individually planned in consultation with the director and/or dean. Candidates are expected to take a balanced program including at least two courses in each of the three areas of 1) civilization, 2) language and linguistics, and 3) literature. In addition M.A. candidates must take one seminar course on the Middlebury campus.

**Master of Modern Languages:** The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The M.M.L. is administered and supervised by the director of the Language Schools in



close consultation with the directors of the individual schools involved in a student's program. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

**Doctor of Modern Languages:** The D.M.L. degree in Russian differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; four graduate courses in a second language (French, German, Italian or Spanish); comprehensive examination in Russian; proof of successful teaching experience; a dissertation and its oral defense.

The M.A. in Russian is a prerequisite for entrance to the D.M.L. program. All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Russian and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which must be completed within the six week graduate session. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

## *Academic Policies*

### *Credits*

Credit is defined in terms of *units*. One unit equals three semester hours. The nine-week session (levels 100-300) normally carries a total of four units (twelve semester hours) of credit. The advanced undergraduate course (level 400) is offered in the *six-week* session and awards three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years, and the Middlebury College Language Schools do not calculate grade point average or class rank.*

### *Transfer Credits*

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the dean to transfer from

another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken *after* successful completion of the initial summer and formal admission to degree candidacy may be transferred, i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree.

All transfer credits must have been obtained at the graduate level at an accredited college or university offering graduate credit towards an advanced degree. The courses must have been taught in the foreign language in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

### *Auditing*

Those who are not full-time students may occasionally be permitted to audit upper-level courses with the permission of the director of the school. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $975 (tuition $600; room and board $375).

## *Financial Aid*

Middlebury College offers financial assistance to a substantial percentage of students attending the summer sessions and the graduate academic year programs abroad. Aid for the summer is in the form of grant and/or work. Loans may also be available to students enrolled in a Middlebury College degree program. Aid for the academic year abroad is in the form of grant and loan. (Please note: Financial aid for study abroad is not available to undergraduates from other institutions. Consult the financial aid office at your home institution.)

Financial aid is offered on the basis of financial need as determined by the Office of Financial Aid. The Language Schools Financial Aid Application and current federal tax returns are the primary documents used in determining eligibility, although additional information may also be requested. If you are not a U.S. citizen, a permanent resident alien, or a Canadian citizen, you must complete the Foreign Student Financial Aid Form, which is available from the Office of Financial Aid.

Our financial aid budget is limited and does run out, so you should send a COMPLETE application to the Office of Financial Aid as soon as possible after January 1 to insure the best possible chance of receiving aid. A complete application includes all relevant documents as listed on the checklist on the first page of the Language Schools Financial Aid application. We will begin reviewing your application for completeness upon receipt of the first document you send. Aid decisions for students going abroad are made at the same time as those for students in the summer session; we will make aid decisions on a rolling basis for those students whose applications are complete AND who have been accepted for admission.

The only cost for the academic year that is payable to Middlebury College is tuition. In cases where financial aid exceeds tuition and will be used to cover a portion of living expenses, the balance of aid will be sent to you abroad, in care of the director of your school. Federal regulations state that enrollment must be verified before funds can be disbursed. Therefore, you should plan to have money available to cover travel, books, and the first month of living expenses abroad. Your refund will be sent to you in two disbursements: the first one after fall registration, and the second one at the beginning of the second semester. Students receiving financial aid to go abroad will receive information from the Office of Financial Aid during the summer detailing the logistics of the academic year aid package; individual appointments may also be made.

Address inquiries about financial aid to the Office of Financial Aid, The Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, or call (802) 388-3711, ext. 5158. To obtain a language school application, call the Russian School.

## *Scholarships*

The following endowed and named scholarships honor friends or faculty of the Russian School: the Berthe O. Normano Scholarship Fund; the Peter Odabashian Memorial Scholarship Fund; the Anastasia Feodorova Pressman Memorial Scholarship Fund; the Robin Royle Memorial Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the schools abroad.

Candidates for financial aid need not apply for a specific grant. Everyone applying for financial aid will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

## *Fees*

A non-refundable fee of $40 must accompany each new student's application. Upon acceptance, all students are required to pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1994 of their decision to cancel their enrollment. Other refunds are subject to the schedule as stated in the *Language Schools Handbook* mailed to enrolled students in May.

## *Application and Admission*

Students may apply for admission for a single summer at any level, for the junior-year program abroad, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of two summers in Vermont and an academic year in Russia. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

The Russian School considers applications on a rolling basis. Students at the summer session must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.



Final placement in courses is determined by students' performance on tests administered before the start of classes. By applying for admission, students indicate willingness to accept the placement deemed proper by the school.

*Admission is for one summer only, and admission to one of the Languages Schools is entirely separate from admission as an undergraduate to Middlebury College.*

For more information or an application, contact the Russian School at:

Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131
802/388-3711, ext. 5533

## *Administration*

**Director**: ALEXANDER WORONZOFF-DASHKOFF. Associate Professor of Russian, Smith College. Ph.D., University of Southern California.

**Winter Dean**: THOMAS R. BEYER, JR. Professor and Chair of Russian, Middlebury College. Ph.D., University of Kansas.

**Summer Dean**: ANATOLY VISHEVSKY, Assistant Professor of Russian, Washington University, Ph.D., University of Kansas.

## *Faculty*

ALEXANDRA BAKER, Instructor of Russian, Middlebury College. M.A. in Russian, Indiana University. M.A. in German, Middlebury College.

BORIS BRIKER, Assistant Professor of Russian. Rutgers University. Ph.D., University of Alberta.

ROBERT CHANNON, Associate Professor of Slavic Languages, Purdue University. Ph.D., Harvard University.

HERMAN ERMOLAEV, Professor of Russian and Soviet Literatures, Princeton University. Ph.D., University of California, Berkeley.

HILARY FINK, M.A., Columbia University. Ph.D. candidate, Columbia University.

SVETLANA ELNITSKY, Assistant Professor of Russian, St. Michael's College, Ph.D., McGill University.

ALBERT GROTTEL, Associate Professor of Foreign Languages and Music, St. Cloud University. Ph.D. equivalent, Leningrad Conservatory.

VASSILI ISTRATOV, Ministry of Foreign Affairs, Ph.D., Moscow State University.

ALEXIS KLIMOFF, Professor of Russian, Vassar College. Ph.D., Yale University.

MICHAEL KREPS, Associate Professor of Slavic and Eastern Languages, Boston College. Ph.D., University of California, Berkeley.

TERRY KRUGMAN, Teacher of Russian, Dekalb County Schools. M.A., Middlebury College; M.A. Indiana University.

BETTY LOU LEAVER, President, American Global Studies Institute, M.A., University of Pittsburgh.

ALLA MATVEEVA, Visiting Assistant Professor, Ohio State University. M.A. equivalent, Moscow State University.

VLADIMIR D. MILOVIDOV, Research Fellow, Institute of World Economy and International Relations. Ph.D.

KAREN L. MYERS, Ph.D. candidate, University of Southern California.

GEMILIA OSTROVSKY, Instructor, Moratina Conservatory W.Y. M.A., Moscow Institute of Theater Arts.

LIDIA PACIRA, Associate Professor of Russian, Hobart and William Smith Colleges. Ph.D., Michigan State University.

MIKHAIL PALATNIK, Lecturer, Washington University. M.A. in Comparative Literature, Washington University. M.A. equivalent, University of Chernovtsy.

FREDERICK PATTON, Associate Professor of Russian, West Chester University, Ph.D., University of Pennsylvania.

CHARLES PAUS, Ph.D. candidate, University of Southern California.



JOSEPH PEACOCK, Teacher of Russian, George School, M.A., Middlebury.

ERIC PERVUKHIN, M.A. equivalent, Moscow Pedagogical Institute. M.F.A., University of Illinois.

NATALIA PERVUKHIN, Assistant Professor of Russian, University of Illinois. Ph.D., Bryn Mawr.

MARIA POLINSKY, Assistant Professor of Slavic and Linguistics, University of Southern California. Ph.D., Institute of Linguistics, Academy of Sciences of the USSR.

LARISA RATNIKOVA, Lecturer in Russian, University of Pennsylvania. M.F.A. Moscow Art Theatre School.

NATALIA SADOMSKAYA.,Associate Professor of Anthropology, Queens College, CUNY, Adjunct Associate Professor of Anthropology, Columbia University. Ph.D. equivalent, U.S.S.R. Academy of Sciences, Miklukho Maklai Institute of Ethnography.

MAKSIM SHRAYER, Ph.D. candidate, Yale University.

VLADIMIR VOROPANOV, Director of the Vologda Regional Art Museum. Ph.D.

GREGORI ZISKIN,Theater, film, and television director. Ph.D. candidate, McGill University. M.A. equivalent, Shchukin Theatrical Institute in Moscow. M.A., McGill University.

*Administrative Staff*

NINA CROW DAYTON, Assistant
JUDITH OLINICK, Assistant

# *1994 Programs of Study*

All programs of study at the Language Schools place great emphasis on the development of language skills and the understanding of other cultures. All summer programs are *intensive.*

Beginning, intermediate, and advanced intermediate level courses are offered in the nine-week session. Advanced undergraduate (400 level) and graduate courses are offered in the six-week session.

## *Intensive Language Courses**

**RU 101-102 Beginning Russian** Krugman and Staff

This course develops all four skills (listening, speaking, reading, and writing) and provides a firm foundation for understanding Russian word formation. Almost all major points of grammar are covered. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 units)

**RU 110 - 210 Advanced Basic Russian** Myers and Staff

During the first half of this course all major points of grammar are studied thoroughly. The second half of the session expands the student's understanding of more sophisticated grammar points including verbal government and prepositions. Special attention is paid to developing listening comprehension and speaking skills through the use of video. Selections from Russian literature and the Russian press are read and discussed. An average of five to eight hours daily is expected to be spent on preparation for classwork, including work in the language and video laboratories. (4 units)

**RU 201-202 Intermediate Russian (Second Year)**
Patton and Staff

This course provides a thorough review and expands the students' understanding of Russian grammar, while stressing continued development of all four skills. Special attention is paid to verbs of motion and to the reading of contemporary texts. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 Units)

**RU 301-302 Advanced Intermediate Russian (Third-Year)** Palatnik and Staff

This course includes an extensive review of grammar with work on phonetics and intonation. It treats at greater length some points, such as participles and verbal adverbs, that may have been presented only in a rudimentary way in *Intermediate Russian*. There will also be an introduction to reading original literature and Russian newspapers. The main emphasis is on contemporary conversational Russian. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 Units)

## *Advanced Undergraduate* Courses*

**RU 405, 413, 462 Advanced Russian**
Baker, Briker, Pacira, E. Pervukhin, N. Pervukhin

This core program will consist of three courses: *Grammar and Syntax* (1.5 hours daily), *Conversation and Composition* (1.5 hours daily), and *Soviet Literature and Culture* (1 hour daily). The program is designed to further develop students' language abilities at the advanced level. Discussions on literary and cultural topics will be combined with concentration on phraseology and some finer grammatical points, including syntax and elements of stylistics. Daily work outside the class will consist of extensive reading and writing and require four to six hours. (3 Units)

**RU 415 Practical Phonetics and Diction** Channon

This course focuses on the basis for the study of Russian speech sounds and on practical work directed toward improving. the participants' Russian pronunciation, combined with contrastive Russian and (American) English phonetics. Some review of grammar is also included, as time permits. It would be useful to have a cassette recorder available. The course is designed for Advanced level students who enroll in the nine-week session. (1 Unit)

## *Graduate Courses*

### *I. Civilization*

**RU 647 Ethnic Groups in Contemporary Russia** Sadomskaya

This course will provide an ethnographic description of the principle ethnic communities living on the territory of Russia and will analyze the origins of ethnic relations as they exist today. Special attention will be given to Russian speaking groups of various regions: the autonomous republics of the Northern Caucasus, people of the Volgo-Kamskoi group, Siberia and the Far East. Readings will be taken from ethnographic literature as well as newspaper accounts of current conflicts. There will be three exams. (1 Unit)

**RU 626 Russian Art from the Avant-Garde to Socialist Realism** Voropanov

History of Russian painting, drawing, sculpture, architecture, applied arts and design from the beginning of the century to the end of the 1930s. Focus on the development, methodology, stylistics, and conflicts of two opposing trends: the Avant-Garde (1900-1910s) as an expression of freedom; Socialist Realism (1920-1930s) as the consequence of totalitarianism. Artists to be considered include Kandinsky, Chagall, Filonov, Petrov-Vodkin, and others. Lectures, discussions, slides, paper, exam. (1 Unit)

**RU 653 Russia in Search of a New Identity** Istratov

The emergence of a new Russia after 1991. The course will focus on the current situation in Russia: the Constitution, political system, formation of a party system, division of power, new federalism, central and



local government. Special attention will be given to the development of new ideological divisions, religion, mass media as well as to foreign policy. Lectures and discussions. (1 Unit)

**RU 723 The Russian Economy and Society: Contradictions and Development** Milovidov

An analysis of recent innovations in modern Russian society, with emphasis on economic development. Topics to be discussed: privatization and business organization, structure of government regulation of the economy, modern economic contradictions. Also, students will learn basic principles of business language, and will develop their skills in writing business letters, documents, and business negotiation. Students will develop their general economic as well as practical knowledge. Lectures and readings taken from supplementary materials and Russian periodicals. (1Unit)

### *II. Language and Linguistics*

**RU 503 Advanced Oral Self-Expression** Vishevsky

Designed for students with an excellent command of Russian, this course aims at raising students' proficiency to the level of structural accuracy and vocabulary required for participation in most formal and informal conversations on practical, social, political, and selected professional topics. Extensive reading of media and literary texts; re-creation of everyday situations; radio, TV and feature film assignments. Final oral presentation and oral examination. (1 Unit)

**RU 514 The Russian Verb : Interaction of Aspect and Prefixes** Matveeva

The course will primarily consider polysemantic verbal prefixes within the unity of their lexical and grammatical (aspectual) meanings. (1 Unit)

**RU 610 Practicum in Teaching Russian** Leaver

This course introduces the student to contemporary methods of teaching foreign languages and includes task-based, content-based, and learner-centered instruction. While grounded in theory, the course is principally hands-on practice, so that participants will be able to take their ideas back to their classrooms via lessons they prepare during the course. (1 Unit)

**RU 613 Structural Analysis of Russian** Channon

This course presents concepts and methods of linguistic analysis of language and language change, with application to the analysis of the grammatical structure of Modern Standard Russian in particular. Special attention will also be given to Russian phonology. The material covered will provide teachers or future teachers of Russian with an understanding of how to teach Russian phonetics to Americans. The course supplies the necessary background for more advanced courses in Russian linguistics such as RU712 and RU713. No prior knowledge of linguistics is assumed. Mid-term and final examinations. (1 unit)

**RU 713 Advanced Structural Analysis of Russian** Channon

This course treats further aspects of the grammatical structure of Modern Standard Russian beyond what is included in RU 613. The primary focus is on the analysis of Russian morphology. The underlying regularities of Russian declension and conjugation will be explored, as well as selected other topics, such as the function of aspect, the role of word order, etc. The course presupposes a basic knowledge of general linguistic concepts and terminology, and familiarity with the phonology of Modern Russian, such as provided by RU 613. Mid-term and final examinations. (1 Unit)

*III. Literature*

**RU 560 Readings in Russian Literature** Klimoff

The evolution of Russian poetry and prose will be documented by a close reading and discussion of texts ranging from the late 18th century to the present day. The aim of this course is to provide the basic tools for analysis and interpretation. Lectures, discussions oral reports, final paper. (1 unit)

**RU 670 Tsvetaeva** Elnitsky

The course explores of the life and art of Marina Tsvetaeva (1892-1941), including her literary and personal connections with contemporaries such as Akhmatova, Mandelshtam, Pasternak, among others. (1 Unit)

**RU 676 Russian Literature of the Fantastic** Kreps

A study of grotesque, bizarre, surrealistic, and fantastic themes in a wide range of Russian short stories



and excerpts from novels by writers such as Pogorelsky, Pushkin, Gogol', Dostoevsky, Sologub, Zamyatin, Bulgakov, Sinyavsky, and others. The course will familiarize students with up-to-date methods of literary analysis, while examining the question of genre, plot and character, suspense and intrigue, point of view, authorial stance, text and subtext, narrative technique, language and style, literary movements, etc. Discussions, oral presentations, one paper and a final exam. (1 Unit)

**RU 763 Soviet Literature of the Twenties** Ermolaev

A thematic, artistic, and ideological study of representative literary works against the sociopolitical background of the time. Communist Party policy toward proletarian writers and "fellow travelers." Reading and close examination of Zamyatin's *We* , Bulgakov's *Heart of a Dog* , Fadeev's *The Rout* , and Olesha's *Envy* . Lectures, discussions, oral reports, final examination. (1 Unit)

*IV. Seminar*

**RU 888 Seminar**

Any 700 level course and an additional seminar paper. (This course satisfies the seminar requirement for M.A. candidates.) (1 unit)

# *The School in Russia*

Since September, 1991, the Middlebury School in Russia has been located at Moscow State University. It offers a one-semester program for undergraduate students and an academic year program for graduate students. A resident director, who is a member of the Middlebury College faculty, supervises all aspects of the program.

We believe that study abroad can form an important complement to study in the United States. Indeed, it often provides the occasion for students to profit from a richness of experience and to achieve a level of linguistic maturity not easily attainable in the familiar surroundings of home. Students are expected to maintain the spirit of the Middlebury language pledge while they are in Russia.

Travel arrangements are made by the Middlebury Language Schools and students travel in a group from New York City to Moscow. The comprehensive fee

includes tuition and room, round trip travel between New York City and Moscow, and excursions in Russia.

## *Program of Studies*

Undergraduates take three courses, one each in conversation, composition, and culture/civilization at Moscow University. These small group classes are graded numerically and converted to letter grades. Students also take one course of their choice along with Russian students. They may select this course from the university curriculum, and it is graded on a pass/fail basis.

Undergraduates receive four units of credit, the equivalent of a semester at Middlebury, for the semester. They live at the main building of the University on Lenin Hills.

Graduate students take six courses, three each semester, chosen from the offerings of Moscow University. Graduate students receive six units of graduate credit with the numerical grades converted to Middlebury's letter equivalents. Graduate students are also housed in the main building of the university.

While preference is given to Middlebury College undergraduates, students from other institutions are accepted into the undergraduate program when space permits. Undergraduates must have completed coursework at the third-year level or higher on the Middlebury campus. Graduate students must have completed the 400 level or above at Middlebury to be eligible for the program.

## *Application and Admission*

All graduate students must complete a summer of study on the Vermont campus before going to Moscow. Students who wish to apply should request application materials from the Russian School, Middlebury College, telephone: 802/388-3711, ext. 5533. Upon acceptance to the summer program, they will receive additional information about the Middlebury School in Russia. Please note: Auditors are not permitted.



**MIDDLEBURY COLLEGE LANGUAGE SCHOOLS**

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

| **Middlebury College Language Schools** | **Schools Abroad** |
|---|---|
| Arabic | Florence |
| Chinese | Madrid |
| French | Mainz |
| German | Moscow |
| Italian | Paris |
| Japanese | |
| Russian | |
| Spanish | |

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* *Courses offered in the nine-week session.*
* *These courses are offered in the six-week session for undergraduate credit. Graduate credit is offered* ***only*** *for courses at the 500 level and above.*

# 日本語学校

## *Middlebury College*

*Summer 1994*

# *The Japanese School*

***Middlebury College***
***Middlebury, Vermont 05753 - 6119***
***(802) 388-3711, Ext. 5784***

***Summer 1994***

***Nine Week Session***
*June 10 - August 12*
*Total Fees - $5,240*
*(Tuition - $3,470; Board - $1,260; Room - $510)*

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# *Languages at Middlebury*

Each summer since 1915, Middlebury College has devoted its Vermont campus to the intensive study of foreign languages and cultures. We believe that language competence is essential to true cultural understanding, and that effective language teaching must necessarily provide meaningful insight into the foreign culture.

Intensive summer language programs in Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as graduate programs and opportunities for study abroad in French, German, Italian, Russian and Spanish are described in the bulletins of the respective schools.

The Middlebury schools abroad in Florence, Madrid, Mainz, Moscow and Paris offer both junior year and graduate programs. Juniors from colleges and universities throughout the country join Middlebury College undergraduates for the junior year abroad, and transfer the credits they earn to their home institutions. Graduate students may complete an M.A. by studying abroad for one year in addition to one or two summers in Vermont.

Students who attend the summer session of Language Schools experience "total immersion" in the target language. They speak and hear only the language of study in classes, in dormitories, at meals, and in extracurricular activities especially designed to promote cultural understanding and enhance proficiency. Small classes, an overall faculty/student ratio of one to six, and the presence of faculty in dormitories and dining halls contribute to an unusually supportive learning environment. At advanced levels, courses in art, culture, history, language, pedagogy, linguistics, literature, music and theater are an integral part of the curriculum.

At the Language Schools students can:

- *improve or refresh foreign language skills*
- *acquire proficiency in a new language*
- *earn an advanced degree*
- *prepare for study abroad*
- *discover new teaching technologies and methodologies*
- *earn language credits that are transferable to other institutions*

Students may enroll in courses in one language school only and normally enroll in courses at one level only. We determine placement by language proficiency rather than by length of previous study of the language.

The Language Schools are at the forefront of innovation in language teaching. Our language laboratory and computer center represent state-of-the-art technology. Our Master of Modern Languages degree prepares teachers to teach two foreign languages or a foreign language and English. Our Doctor of Modern Language degree offers a combination of scholarly and practical training, and is conferred upon those who have demonstrated ability in research and teaching in two foreign languages. In addition to our regular programs we hold workshops and institutes on topics such as teaching for proficiency and the new technologies.

During the academic year, Middlebury College offers a baccalaureate curriculum which is unusually rich in opportunities for language study. These opportunities include intense and varied programs in Chinese, French, German, Classical Greek, Italian, Latin, Japanese, Russian and Spanish. Enrollments in language courses are particularly high. Middlebury also has a high percentage of language-proficient juniors studying abroad. Many double and joint majors involve advanced language study. The international major enables students in fields other than languages and literature to demonstrate functional foreign language competence by taking advanced courses in their disciplines at a Middlebury school abroad.

Middlebury College is thus in fact an international university with a student body of international orientation. Faculty and program directors represent prestigious universities here and abroad. Rather than a narrowly defined "language school" we see ourselves as a school *for* language. We believe that successful study of a language in its cultural context belongs in the mainstream of any curriculum as one of the most enlightening and humanizing activities in which one can engage.

**Middlebury Language Pledge:** Language Schools students pledge to use the foreign language as the only means of communication during the entire session. The pledge, strictly enforced, plays a major role in the success of the program, as both a symbol of commitment and an essential part of the language learning process itself.

# Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their schools and take meals in dining halls where only the language of study is spoken. The summer climate is usually delightful, with warm days and cool nights.

Classes meet in the morning and early afternoon. The schools reserve late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of the foreign language and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Freeman Language Laboratory, with individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

The Middlebury College Center for the Arts opened in the Fall of 1992. This 100,000 square foot building, which has been described as an "arts village" under one roof, contains the Middlebury College Museum of Art, an expanded Music Library, and enlarged and improved rehearsal and performance facilities for theater, dance and music.



## Curriculum

The Japanese School offers courses at five levels: elementary, second-year, advanced second-year, third-year, and fourth-year Japanese. The elementary and second-year courses will focus on basic structure and skills in using the Japanese language. The courses will emphasize all four skills: speaking, listening, reading and writing. Grammar principles will be discussed in English for one hour a day, but all other instruction and practice will take place in Japanese. The third and fourth levels will focus on the four skill areas, using authentic materials and a total immersion approach. Students will be required to read newspaper articles, short stories and essays, as well as watch modern TV programs and movies. The faculty/student ratio is approximately one to six. The basic goal of Middlebury's Japanese School is to prepare students to function well with native speakers of Japanese, and to feel comfortable with communicating in the Japanese language. The intensive language curriculum at each level generally corresponds to approximately one year of study in a typical college or university course. Students may enroll in courses in one language school only, and normally enroll in courses at one level only. Placement is determined by language proficiency rather than by length of previous study of the language. A summer at the Language Schools is an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill and laboratory, in addition to other homework. Because English is not allowed, it can be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

## Academic Policies

### *Credits*

The Middlebury Language Schools define credit in terms of *units*. One unit equals three semester hours. The nine-week program in Japanese normally carries a total of four units (twelve semester hours) of credit. *All credits expire after ten years, and the Middlebury College Language Schools do not calculate grade point average or class rank.*

### *Transfer Credits*

For transfer purposes, the student's home institution determines how many credits, graduate or under-

graduate, will be granted for the summer's work at Middlebury.

***Auditing Not Permitted***
Auditing is not permitted in the Japanese School nor are students permitted to audit courses in other schools.

## *Financial Aid*

Middlebury College offers financial assistance to a substantial percentage of students enrolled in the summer sessions. Aid for the summer session is in the form of grant and/or work. (Loans may also be available to Middlebury College undergraduates enrolled in the summer session.)

All financial aid at Middlebury is based on financial need as determined by the Office of Financial Aid. The Language Schools Financial Aid application and current federal tax returns are the primary documents used in determining eligibility, although additional information may also be requested. If you are not a U.S. citizen, a permanent resident alien, or a Canadian citizen, you must complete the Foreign Student Financial Aid Form, which is available from the Office of Financial Aid. Please note that the application for admission is a separate process from the application for financial aid.

Our financial aid budget is limited and does run out, so you should send a COMPLETE financial aid application to the Office of Financial Aid as soon as possible after January 1 to insure the best possible chance of receiving aid. A complete application includes all relevant documents listed on the checklist on the first page of the Language Schools Financial Aid Application. We will begin reviewing your application for completeness upon receipt of the first document you send. The Financial Aid Office will make aid decisions on a rolling basis for those students whose applications are complete AND who have been accepted for admission.

Address inquiries about financial aid to the Office of Financial Aid, The Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, or call (802) 388-3711, ext. 5158. To obtain a financial aid application, call the language school to which you are applying.

## *Scholarships*

Several endowed and named scholarships at Middlebury College honor friends, faculty or students of the Language Schools.



Candidates for financial aid need not apply for a specific scholarship. We will automatically consider all applicants for an award from the appropriate scholarship fund or from the general grant fund.

## *Fees*

A non-refundable fee of $40 must accompany each new student's application. Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1994 of their decision to cancel their enrollments. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

## *Application and Admission*

The Japanese School accepts applicants on a rolling basis from January 1 to March 15. We encourage students to apply early. Only COMPLETED application packets will be considered by the Dean of the School. The Japanese School cannot guarantee to consider applications received after March 15. Students may apply for admission for a single summer at any level. Students must be high school graduates by the time the School commences, and in most cases we strongly recommend that they have completed at least one year of college-level study.

The Japanese School grants admission on the basis of academic qualifications and the availability of space. We determine final placement in courses by student performance on tests administered right before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed appropriate by the School.

*Admission is for one summer and for one Language School only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.*

For more information or an application, contact the Japanese School at:

Hillcrest 9
Middlebury College
Middlebury, Vermont 05753 - 6119
(802) 388-3711, Ext. 5784

## *Administration and Faculty*

**Director:** MASAKAZU WATABE, Associate Professor, Department of Asian and Near Eastern Languages, Brigham Young University. Ph.D., University of Southern California.

**Dean:** NOBUO OGAWA. Associate Professor, Middlebury College. Ph.D., University of Pennsylvania.

***Faculty (Professors in Charge)****

PAUL WARNICK (Elementary Japanese). Ohio State University.

STEPHEN D. CARTER (Second-Year Japanese). Professor, University of California, Irvine. Ph.D., University of California, Berkeley.

MASAKAZU WATABE (Advanced Second-Year Japanese).

NOBUO OGAWA (Third-Year Japanese).

DENNIS WASHBURN (Fourth-Year Japanese). Assistant Professor, Dartmouth College. Ph.D., Yale University.

***Administrative Staff***

LINDA LAROCQUE. Assistant.

* Other faculty to be appointed.

# *Course Offerings*

**JA 101-102 Elementary Japanese** Warnick and staff

This course covers the basic framework of the Japanese language: grammatical structures, vocabulary, *hiragana*, *katakana*, and some elementary *kanji*. It focuses on building a solid foundation in the structure of the Japanese language, and on developing conversational, reading and writing skills. Students will attend classes for four hours each day. There will be one hour of lecture in English to discuss the structure of the language and its culture; then the class will be divided into three small groups to participate in creative drills and communicative exercises with authentic situations and materials, and to begin reading elementary stories and writing sentences in Japanese. Because the course covers one year's worth of material in nine weeks, the program is extremely intensive and students should understand that the class will move quickly and require a great deal of memorization and practice. Daily work outside of class is expected to average between four and six hours.

At the end of the session, students should be able to conduct basic conversations in Japanese, write simple compositions, and read short pieces written within the vocabulary and grammatical limitations of first-year Japanese. Students may be able to attain a good command of basic Japanese and will likely have acquired important socio-cultural information which they can further develop as they go on to study at the second-year level. (4 units)

*Required Texts:* E. Jorden and M. Noda, *Japanese: The Spoken Language, Part I and Part II*, Yale University Press. Other supplementary materials for reading, writing and conversation.

**JA 199-200 Second-Year Japanese**
Carter, Uchida, Jo and staff

This course is designed for students who have completed one year of relatively rigorous formal training (or its equivalent) in **both** spoken and written Japanese. It seeks to reinforce students' control of those major grammatical items that appear in introductory texts, and to present more advanced

grammatical and vocabulary items. Students will review the basic grammar introduced in first-year Japanese through reading, writing, and other activities. More advanced grammatical points and vocabulary items will also be introduced to make the transition to third-year Japanese easier and smoother. Students will attend class for four hours each day: one hour of lecture in English and three hours working in small groups on creative pattern drills and communicative exercises with authentic situations and materials. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, and have the basic skills that would be required to live in Japan: making requests, making phone calls, reporting events, making reservations, asking for permission, etc. Students will improve their abilities to understand and produce original sentences with relative ease in various situations, and will be able to read authentic stories and articles in Japanese. They will also learn the basics of *kanji* and how they are put together to learn *kanji* more systematically. (4 units)

*Required Texts:* E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II.* Other supplementary materials for reading, writing and conversation.

*Recommended Texts:* Nelson, *The Modern Reader's Japanese-English Character Dictionary.* S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar,* Tokyo, The Japan Times.

**JA201-202 Advanced Second-Year Japanese**
Watabe, Hayashi and staff

The Advanced Second-Year course is designed for students who have had at least one year of instruction at the College level or have lived in Japan for more than three months using the Japanese language. The students will review the basic structure in addition to going through rigorous drills and communicative exercises to internalize the grammar. They will also review the basics of *kanji* and the fundamental reading strategies to enhance their skills with the written language. They will be exposed to authentic stories and articles in order to learn and enrich their cultural awareness of the Japanese people. Students will attend class for four hours each day: one hour of lecture in English and three hours working in small groups. Two hours will be for spoken and listening comprehension, and one hour for reading and writing. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, basic reading strategies, and basic skills to learn the language on their own in their own fields of interest. (4 units)

*Required Texts:* E. Jorden and M. Noda, *Japanese: The Spoken Language, Part III.* M. Watabe, *Toward Better Japanese, Part I and Part II.* Other supplementary materials for reading, writing and conversation.

*Recommended Texts:* Nelson, *The Modern Reader's Japanese-English Character Dictionary.* S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar,* Tokyo, The Japan Times.

**JA 301-302 Third-Year Japanese**
Ogawa, Taguchi, Matsumoto, Yamada

Students taking Third-Year Japanese should have had at least two years of rigorous formal language training. A variety of authentic materials including essays, short stories, a movie script and newspaper articles will be used as texts. Students will attend class for four hours each day. Daily work outside of class is expected to average between four and six hours. Students will gradually learn most of the *joyo kanji.* Emphasis is on development of reading skills and strategies, yet the other language skill areas will also receive attention. Writing should improve through various exercises and compositions while

speaking ability will be enhanced through oral drills and conversation. Course materials are designed to foster an appreciation of the socio-cultural background of contemporary Japan. A Japanese made-for-TV movie will provide additional aural-oral practice.

By the end of the session, students' reading ability should enable them to handle modern Japanese materials with the help of the dictionary. They should also be able to carry on daily conversation with relative ease. (4 units)

*Recommended materials:* Kenkyusha, *New Japanese-English Dictionary;* Nelson, *The Modern Reader's Japanese-English Character Dictionary.*

**JA 401-402 Fourth-Year Japanese**
Washburn, Watanabe and Staff

This course is designed for graduate and undergraduate students with advanced skills in spoken and written Japanese. The prerequisite is at least three or more years of rigorous formal study in modern Japanese.

Instruction takes a multi-skilled approach with focus upon reading various authentic materials such as scholarly readings, newspapers, novels, and essays. Extensive use of video and audio tapes will aid in improving aural-oral skills. This course will be conducted entirely in Japanese and so it requires a high level of proficiency in all four language areas. The course will also emphasize practice in writing. Students will also be encouraged to help those at lower levels of study and to do as much collateral reading as possible in Japanese newspapers and magazines.

By the end of the session, students should have greater fluency in daily conversation and enhanced ability to express their views on various subjects. Students attend class for four hours each day. Daily work outside the classroom requires an average of four to six hours. (4 units)

**Special Seminar in Japanese Literature** Carter

This seminar is designed for advanced students interested in Japanese literature. Students will read representative Japanese literary works and discuss their values, styles, and contents. Professor Carter is a specialist in Japanese literature, especially *haiku* and *renga.*



## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

| **Middlebury College Language Schools** | **Schools Abroad** |
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Middlebury College
The Japanese School
Middlebury, VT 05753 - 6131

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Middlebury College

# معهد اللغة العربية

# Middlebury College

Summer 1994

# The School of Arabic

*Middlebury College*
*Middlebury, Vermont 05753-6131*
*(802) 388-3711, Ext. 5508*

***Summer 1994***
***Nine-Week Session***
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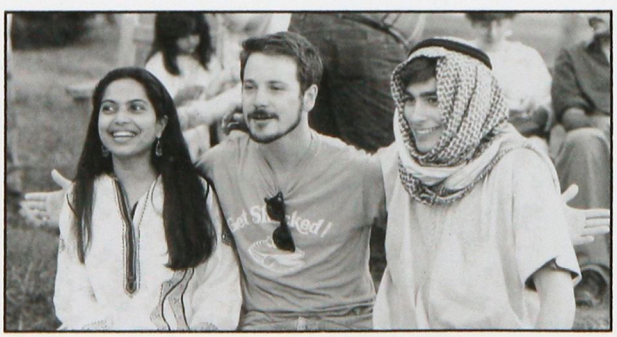

# Letter from the Director

*Ahlan wa sahlan wa marHaban!*

It is my pleasure to welcome you to our school and to share with you information about the programs it offers. Since its inception in 1982, the School of Arabic at Middlebury College has had a tremendous impact on the field of teaching Arabic in the United States. Middlebury has played a key role in emphasizing the teaching of oral skills and in the development of instructional materials that reflect the latest trends in foreign language pedagogy. We have thus played a key role in promoting new approaches to the teaching of Arabic. In addition, the school is a recipient of a three-year grant from the National Endowment for the Humanities to develop a series of textbooks for the teaching of Arabic at the elementary, intermediate and advanced levels. The first two books in the series have been completed and are now being field tested at a number of institutions. It is our hope that these materials will further enhance the teaching of Arabic in the U.S.

The Arabic School's dedication to new materials and methodologies can be seen in the development of the curriculum of the school over the past two years. We have added a new advanced elementary level, experimented with new teaching materials and introduced colloquial classes to students in the high elementary and advanced levels. We have also enriched our program with a number of clubs in which students participate in language activities centered around subjects of interest.

Since 1982, the school has attracted over 650 students from the U.S. and abroad. The uniqueness of this experience has been felt by nearly every student and faculty member who has participated in the program. One aspect of the school is the intensity of the study; ours is one of the most intensive programs for the study of Arabic. In addition to the contact hours spent in class, students are exposed to the language continuously and the language pledge that students make at the beginning of each summer enhances this exposure. Another part of the unique Middlebury program is the student body, as Middlebury attracts diligent and committed students from institutions of higher education both in the U.S. and abroad. The school has taken great pride in its "graduates" whose commitment and devotion to the language is unparalleled.

The faculty at the school also contribute to the school's special nature. The faculty of the school come from some of the best Arabic programs in the nation and the Arab World. Their dedication to their work during the summer is a major part of the school's success. They work devotedly to fulfill their students' needs and give of themselves to ensure the best quality of instruction. Interaction between students and faculty also makes the program unique, as individual attention and continuous contact reinforce the learning of the language. Students are involved with the language in every aspect of their daily lives, from classwork to meal time, and are housed together with their teachers in college dormitories where many of the activities of the school take place.

The Middlebury program is challenging and requires total commitment from students and faculty, a great deal of personal flexibility, and the ability to adapt to a group lifestyle. It also requires of everyone a positive attitude and a good sense of humor. Despite the rigorous nature of the program, at the end of the summer most students feel a very strong sense of achievement. I myself have enjoyed the Middlebury experience a number of times as a faculty member and as director. As the 1994 session approaches, I look forward to another successful summer at the School of Arabic and to working with those of you who decide to become part of the Arabic experience at Middlebury.

Mahmoud Al-Batal
Director

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proficiency rather than by length of previous study of the language.

The Language Schools are at the forefront of innovation in language teaching. Our language laboratory and computer center represent state-of-the-art technology. Our Doctor and Master of Modern Languages degrees prepare teachers to teach two foreign languages or a foreign language and English. In addition to our regular programs we hold workshops and institutes on topics such as teaching for proficiency and the new technologies.

During the academic year, Middlebury College offers a baccalaureate curriculum which is unusually rich in opportunities for language study. These opportunities include intense and varied programs in Chinese, French, German, Classical Greek, Italian, Latin, Japanese, Russian and Spanish. Enrollments in language courses are particularly high. Middlebury also has a high percentage of language-proficient juniors studying abroad. Many double and joint majors involve advanced language study. The international major enables students in fields other than languages and literature to demonstrate functional foreign language competence by taking advanced courses in their disciplines at a Middlebury school abroad.

Middlebury College is thus in fact an international university with a student body of international orientation. Faculty and program directors represent prestigious universities here and abroad. Rather than a narrowly defined "language school" we see ourselves as a school *for* language. We believe that successful study of a language in its cultural context belongs in the mainstream of any curriculum as one of the most enlightening and humanizing activities in which one can engage.

**Middlebury Language Pledge:** Language Schools students pledge to use the foreign language as the only means of communication during the entire session. The pledge, strictly enforced, plays a major role in the success of the program, as both a symbol of commitment and an essential part of the language learning process itself.



# *Summer in Vermont*

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their schools and take meals in dining halls where only the language of study is spoken. The summer climate is usually delightful, with warm days and cool nights.

Classes meet in the morning and early afternoon. The schools reserve late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of the foreign language and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Freeman Language Laboratory, with individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

The Middlebury College Center for the Arts opened in the Fall of 1992. This 100,000 square foot building, which has been described as an "arts village" under one roof, contains the Middlebury College Museum of Art, an expanded Music Library, and enlarged and improved rehearsal and performance facilities for theater, dance and music.

## *Curriculum*

The Middlebury Language Schools offer beginning, intermediate and advanced courses in the nine-week summer sessions of the School of Arabic. Graduate and undergraduate students from many institutions of higher education as well as professionals from various fields make up the student body of the School of Arabic. Faculty, native and near-native speakers of Arabic, represent major universities in the U.S. and the Arab world. The faculty-student ratio in the School of Arabic is approximately one to five.

The main emphasis of the school is the teaching of Modern Standard Arabic (*al-FusHaa*), used throughout the Arab world. Beginning with the summer of 1991, however, Egyptian and Moroccan Arabic were added to the curriculum and in the summer of 1992 Syrian Arabic was offered for students at the high intermediate level and above. Beginning and intermediate students are exposed to a selection of common phrases and expressions used in every-day life in their speaking classes. In addition to their regular Modern Standard Arabic coursework, high intermediate and advanced students choose one of the following electives: Beginning Egyptian Colloquial Arabic, Intermediate Egyptian Colloquial, Beginning Moroccan Colloquial, Readings in Mediaeval Texts, or Conversations in Modern Standard Arabic. The addition of colloquial Arabic to the school's curriculum has been made in response to the growing need to make students more native-like in their oral proficiency. The choice of the elective courses was based on student preferences.

Students live in an environment in which Arabic is used exclusively. This extensive exposure to the language gives students the opportunity to become totally immersed in Arabic. In addition to formal language training in the classroom, the school organizes a series of films, lectures and cultural events in Arabic. These events introduce the rich cultural, artistic, and religious life of the Arab world today and the extensive Arab heritage in many fields. Lecture topics have included Arab Musicology, the Role of Women in Contemporary Arab Society, Islam and Muslims in the U.S., Language Reform in the Arab World, the Image of the Arab in the American Media and Islamic Architecture. School activities also include picnics, soccer games, and clubs based on the special interests of the students (dance, theater, poetry, music, politics, etc.).

The school emphasizes reading, listening, speaking, and writing skills, all of which are practiced daily. It uses a communicative and functional approach to the study of Arabic rather than mere cognition of the language and its grammar. An exceptionally wide-ranging collection of authentic listening, speaking, and reading materials, completed in August 1990 with assistance from the U.S. Department of Education, aids in the students' acquisition of the four skills.

The material covered and the level of proficiency achieved in one summer at the Middlebury School of Arabic is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of a written proficiency test that includes reading, listening, and writing, and an oral proficiency interview based on the ACTFL Proficiency Guidelines. These tests are given at the beginning and at the end of each session. These instruments document levels of proficiency normally achieved in three or four semesters of study.

The school has its own language lab with a selection of tapes for work on all skills, and access to the Middlebury College library, which houses an Arabic collection. Students may use this collection for outside reading and class research. The School also has an extensive collection of authentic audio and video tapes from the media in many parts of the Arab world. In addition, students have access to word processing in Arabic at the Ballenger Computer Center. A number of Macintosh computers equipped with the Nisus Arabic word processing program are made available to students of the School of Arabic.

## *Academic Policies*

### *Credit*
The Middlebury Language Schools define credit in terms of *units*. One unit equals three semester hours. The nine-week program in Arabic carries a total of four units (twelve semester hours) of credit.

### *Transfer Credits*
For transfer purposes, the student's home institution determines how many graduate or undergraduate credits it will grant for the summer's work at Middlebury.

### *Auditing*
Auditing is not permitted in the intensive language curriculum, nor may students in those courses audit courses in other schools.

## *Financial Aid*
Middlebury College offers financial assistance to a substantial percentage of students enrolled in the summer sessions. Aid for the summer session is in the form of grant and/or work. (Loans may also be available to Middlebury College undergraduates enrolled in the summer session.)
All financial aid at Middlebury is based on financial need as determined by the Office of Financial Aid. The Language Schools Financial Aid application and current federal tax returns are the primary documents used in determining eligibility, although additional information may also be requested. If you are not a U.S. citizen, a permanent resident alien, or a Canadian citizen, you must complete the Foreign Student Financial Aid Form, which is available from the Office of Financial Aid. Please note that the application for admission is a separate process from the application for financial aid.

Our financial aid budget is limited and does run out, so you should send a COMPLETE financial aid application to the Office of Financial Aid as soon as possible after January 1 to insure the best possible chance of receiving aid. A complete application includes all relevant documents listed on the checklist on the first page of the Language Schools Financial Aid Application. We will begin reviewing your application for completeness upon receipt of the first document you send. The Financial Aid Office will make aid decisions on a rolling basis for those students whose applications are complete AND who have been accepted for admission.

Address inquiries about financial aid to the Office of Financial Aid, The Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, or call (802) 388-3711, ext. 5158. To obtain a financial aid application, call the language school to which you are applying.

## *Scholarships*
Several endowed and named scholarships at Middlebury College honor friends, faculty or students of the Language Schools.
Candidates for financial aid need not apply for a specific scholarship. We will automatically consider all applicants for an award from the appropriate scholarship fund or from the general grant fund.

## *Fees*
A non-refundable fee of $40 must accompany each new student's application. Within thirty days of acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school. Students may obtain a full refund of the deposit by notifying the school in writing by May 1 that they have decided to cancel their enrollment. We determine all other refunds according to the schedule included in the *Language Schools Handbook* mailed to enrolled students in May.

## *Application and Admission*
Applicants to the School of Arabic are accepted on a rolling basis beginning in January, and the school is usually full by the end of March; early application is therefore strongly suggested, especially for those students interested in financial aid. Students at the summer session must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study.

The Language Schools grant admission on the basis of academic qualifications and the availability of space. We determine final placement in courses by student performance on oral and written tests administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed appropriate by the school.

*Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.*

## *Graduate Internships*

The School of Arabic will offer two graduate internships in the summer of 1994. The graduate interns will have a chance to audit the advanced level class, observe the school's faculty in operation, and help in grading and material selection. In addition, they may be expected to tutor beginning-level students.

Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the teaching of Arabic. Candidates must also possess advanced language proficiency.

The school will provide interns with full room and board and a small stipend for the nine-week summer session. Interns will be expected to cover their own travel expenses to and from Middlebury College. For further information about these internships, please write to the school of Arabic at Middlebury College.

## *Administrators and Staff*

**Director:** MAHMOUD AL-BATAL. Associate Professor of Arabic, Emory University. Ph.D., University of Michigan.

**Dean:** Elizabeth Karnes, Assistant to the Director of the Language Schools
B.A., Adelphi University

**Secretary:** Linda Marchica

**Bilingual Secretary**: GHADA ACKALL, M.B.A., Mercer University, Atlanta, GA.

**NEH Project Assistant:** MARY NACHTRIEB, B.A., The College of William and Mary.

## *Faculty**

NABIL ABDEL-FATTAH. Assistant Professor of Linguistics. Tanta University, Tanta, Egypt. Ph.D., University of Texas at Austin.

RIMA AKKAD-SALAM. Instructor of Arabic, International College, Beirut, Lebanon. M.A., American University in Beirut.

OUAFAA BERRADA. Matrise, Université de Paris-Sorbonne.

KRISTEN BRUSTAD. Assistant Professor of Arabic, The College of William and Mary. Ph.D., Harvard University.

LILJANA BUBONJIC. Teaching Fellow, University of Indiana, Bloomington. M.A., Khartoum International Institute for Arabic Language.

AYMAN EL-DESOUKY. Assistant Instructor, University of Texas at Austin. M.A., University of Texas at Austin.

MOHAMMAD FADEL. Teaching Assistant, University of Chicago, B.A., University of Virginia.

NAGWA HEDAYET. Lecturer in Arabic, Arabic Language Institute, American University in Cairo. M.A., American University in Cairo.

ZEINAB IBRAHIM. Lecturer in Arabic, Arabic Language Institute, American University in Cairo. M.A., American University in Cairo.

NORA KALLIEL. M.A., The University of Michigan, Ann Arbor.

SAMIRA KHALIL. Lecturer in Arabic, Arabic Language Institute, American University in Cairo. Diploma in Education, ʿAyn Shams University, Egypt.

MONCEF LAHLOU. Assistant Professor of Linguistics, Sidi Muhammad Ben Abdallah University, Fez, Morocco. Ph.D., University of Texas.

DAVID MEHALL. Teaching Fellow, Georgetown University. M.S., Georgetown University.

SAMIA SAYYED MONTASSER. Instructor. CASI, Arlington, VA and LLE, Washington, D.C. M.A., Bath University, Bath, England.

NADA SAAB. Teaching Fellow, Yale University. M. Phil., Yale University.

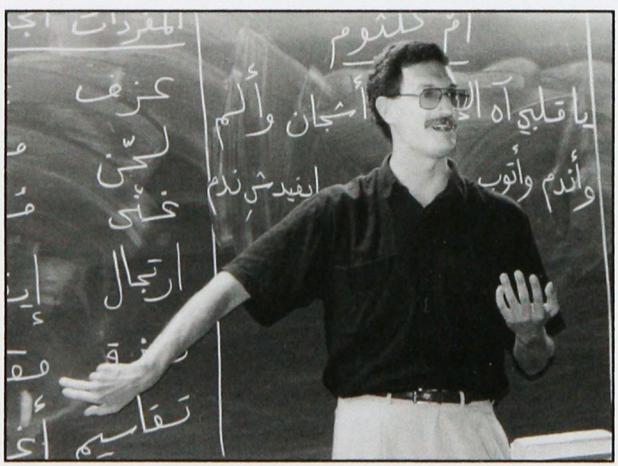
ABBAS EL-TONSI. Senior Arabic Language Teacher, Arabic Language Institute, American University in Cairo. M.A., Cairo University.

*Graduate Interns*

CHARLENE CONSTABLE. B.A., University of Washington, Seattle.

BARBARA ROMAINE. M.A.T., University of Massachusetts at Amherst.

** Faculty from the 1993 Summer Session.*





## *Course Offerings*

Students are placed in the following levels based on scores from written and oral proficiency exams which are administered at the beginning of the summer session.

**101-102 Elementary Arabic (Level 1)**
The beginning level is designed for students with no prior knowledge of Arabic. Daily coursework combines the use of a textbook with the use of authentic materials on a variety of topics for reading and listening comprehension. By the end of the course, students are expected to (1) have a mastery of the writing and sound systems of Arabic, (2) be able to understand and use basic grammatical structures, (3) have active use of about 1000 vocabulary words, (4) comprehend short reading passages, (5) understand sentence-length utterances in a limited number of content areas, and (6) handle a limited number of interactive, task-oriented social situations.
There are five hours of classroom instruction per day in addition to work in the language lab and written assignments. Students should expect to spend between five and six hours per day on assignments and study outside of class. From the outset, the medium of instruction is Arabic, except for occasional grammatical explanations. (4 units)

**199-200 High Elementary Arabic (Level 1.5)**
This course is designed for students who have had some exposure to Arabic either through living in an Arab country or through a short period of formal study, but who have not reached the intermediate level of proficiency. The course assumes full control of the writing and sound systems of the language. Emphasis here is placed on the expansion of the students' vocabulary and grammatical structures so as to allow the students to begin functioning with the language in a variety of situations. Materials used at this level are drawn from both the elementary and intermediate levels. Students at this level are expected to use Arabic from day one and classes are conducted entirely in Arabic.
There are five hours of classroom instruction per day. Students are also expected to spend five to six hours on assignments and study outside of class.

**201-202 Intermediate Arabic (Level 2)**
The regular intermediate level begins with a thorough review of basic Arabic grammar and vocabulary in order to bring students to a common working level. Objectives at this level are the mastery of the basic grammar, including more complex structures not covered in the beginning course; acquisition and expansion of vocabulary (1500-1700 words), and the

development of skills in reading, writing, listening, and speaking. These objectives are achieved through class discussion and intensive study of authentic written texts, and through intensive oral/aural practice using authentic audio and video materials. There are five hours of classroom instruction per day. Students are also expected to spend five to six hours on assignments and study outside of class. (4 units)

**301-302 High Intermediate Arabic (Level 3)**
This course is designed to allow for accelerated learning for intermediate students who bring with them a more solid background in Arabic than students in 201-202.
The general objectives are the mastery of basic grammatical structures as well as some more complex structures, the ability to handle successfully a variety of communicative tasks, the ability to understand sustained listening passages, the ability to read more authentic passages, and the ability to write letters and paragraphs.
Classes meet for five hours per day. In addition, work outside of class requires an average of five to six hours a day. (4 units)

**401-402 Advanced Arabic (Level 4)**
Students accepted at this level are expected to have mastered basic grammar and word mechanics and possess as a minimum an Intermediate-Mid rating in oral proficiency in Modern Standard Arabic. The course is designed to have students attain advanced proficiency in the skills of reading and listening comprehension, writing, and speaking. After an initial review period, reading and listening activities for the course deal exclusively with authentic materials on various contemporary topics in language, literature, and the social sciences. Through outside projects, class presentations, lectures, book reports, and extensive use of authentic written materials and audio-visual programs, students develop advanced skills in reading, writing, speaking, and listening. Special emphasis at this level is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Coursework at this level includes extensive reading of advanced texts. Students can expect to be able to read, write, and discuss a wide variety of complex academic and intellectual subjects with a high degree of language proficiency by the end of the session. Classes meet three to four hours a day, and students should expect to spend five to six hours outside class on assignments and preparation. (4 units)



## *Electives*

Students in the High Intermediate and Advanced Levels are required to choose one elective course. This elective class will meet four hours per week. The elective courses will be determined based on student demand and the availability of instructors. The courses that were offered during the 1992 and 1993 sessions were the following:

(1) **Elementary Egyptian Arabic.**
This course is designed to expose students to the basics of Egyptian Colloquial so as to allow them to function in daily-life situations.

(2) **Intermediate Egyptian Arabic**
This course is intended for students who have had some exposure to Egyptian Colloquial. Special emphasis in this course will be placed on the use of audio-visual materials.

(3) **Elementary Moroccan Arabic**
This course is designed to expose students to the basics of Moroccan Colloquial so as to allow them to function in daily-life situations.

(4) **Conversations in Modern Standard Arabic**
This course is intended for students who wish additional practice in speaking Modern Standard Arabic through discussions of articles and topics of interest and through oral presentations on a variety of subjects.

(5) **Elementary Syrian Arabic**
This course is designed to expose students to the basics of Syrian Arabic so as to allow them to function in daily-life situations.

## *Clubs*

In addition to regular coursework, students are also required to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 1993 Summer Session included the following:

(1) Arabic Music and Dance Club: Students worked on learning Arabic songs and folk dancing.
(2) Literary Club: Students read selections from modern literary works in fiction and poetry.
(3) Political Club: This club focused on discussions (in an informal setting) of current political affairs in the Arab World.
(4) The Qur'an Club: This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation.
(5) Cinema Club: Students watched an Arabic film

every week and discussed its cultural and artistic content.

(6) Theater Club: Every year, students present a different theater production. In the summer of 1993, students presented the play *Izis* by the Egyptian playwright Tawfiq al-Hakim.



## MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

| **Middlebury College Language Schools** | **Schools Abroad** |
|---|---|
| Arabic | Florence |
| Chinese | Madrid |
| French | Mainz |
| German | Moscow |
| Italian | Paris |
| Japanese | |
| Russian | |
| Spanish | |

For an application to one of the Language Schools, please write to the school of your choice at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, and Section 504 of the Rehabilitation Act of 1973. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. Questions relating to compliance with the Americans with Disabilities Act, during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

*Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.*